

Minicam Photography



SEPTEMBER 1942

25 Cents

THESE *Glamour Girls*

(see page 12)

PHOTOGRAPHING THE MALE
ANIMAL BY ANGUS McBEAN

REPAIR YOUR CAMERA BELLOWS

EXTRA

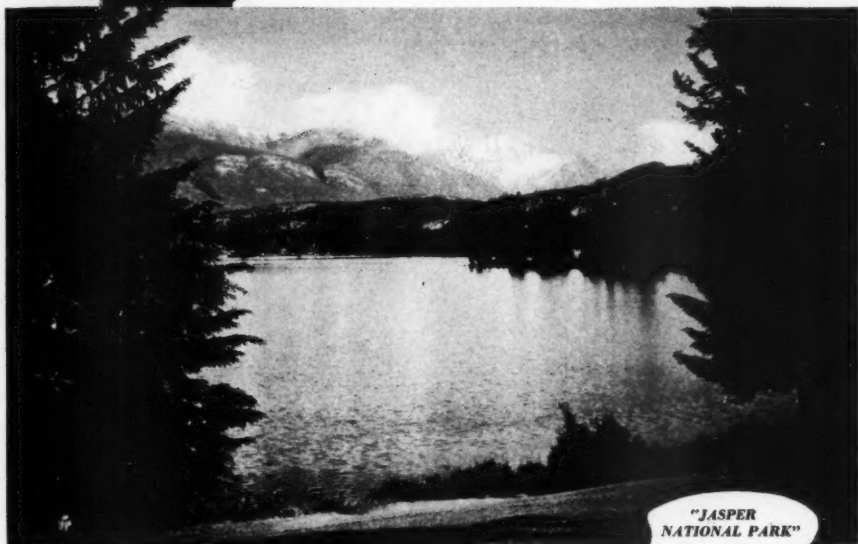
WAR TIME ECONOMY
Technician Tells How



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Filter factor: 2

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to American Photography**

Minicom Photography

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Cover by Allan Richardson, New York

NEXT MONTH IN MINICAM

PAPER NEGATIVES ARE PATRIOTIC

Paper Negatives aren't difficult . . . and they make possible those beautiful, rich prints you've always admired at salons. Here's a simplified process that saves film and paper.

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SPECIAL TECHNICAL SECTION

New developing data on all the new films . . . How to read Sensitometric Curves . . . Movie Film Developing . . . Make a Hi-Lo Light Switch.

Edited By Fred Knoop

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Vol. 6, No. 1

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for this beautiful
booklet of prize
winning pictures

with full technical
data on how
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WILLARD D.
MORGAN

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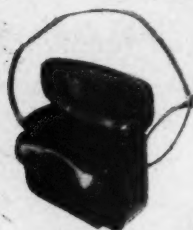
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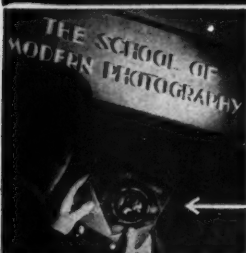
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The Last Word

Left-Handed Combine

Sirs:

In the August copy of MINICAM, which I enjoyed very much, I saw a picture that someone made a miss on—somewhere between the negative and the cut.

I refer to "Aerial Pattern" by Wes McManigal. I have worked on many combines and I have never seen one that went counter clockwise, unless the new models are different.



G. A. WATKINS, D. C.

Seattle, Wash.

Sharp-eyed reader Watkins wins our award this month for being the 1 out of 80,000 readers to catch this error. Two of the editors of MINICAM own farms and combines and they didn't spot this left-handed model. We find in checking back to the original picture from Wes McManigal that he, too, farmer that he is, printed it that way. Each of our editors that called themselves "farmers" and Wes McManigal will receive a left-handed monkey wrench.

For readers who want to know how to tell when a combine is left-handed: locate the tractor which is pulling the combine. Since this tractor is pulling toward the left-hand side of the picture it would indicate that the combine was making the cut counter clockwise. But combines only cut clockwise, except to make a better picture composition.—ED.

Atlas Vindicated

Dear Sirs:

Sorry to have to re-disillusion your disillusioned columnist ("Air Bells", MINICAM PHOTOGRAPHY, August). As you will see by the attached proof, Charles Atlas still shows off his super-man body in completely unretouched photographs.

Some villain of a typesetter or proof reader simply left out a line in the panel you show under X-ray on page 91. In muscle building as well as in photography, prizes are still won by the non-retouched photographs.

W. H. SCHERMAN.

Schwab and Beatty, Inc.
Advertising,
New York.

Our columnist rushed right out and enrolled in the Atlas School. He feels much better, thank you!—ED.

Q.

WHAT FLASH BULB IS
BEST FOR ALL 'ROUND
PHOTOGRAPHY?



A.

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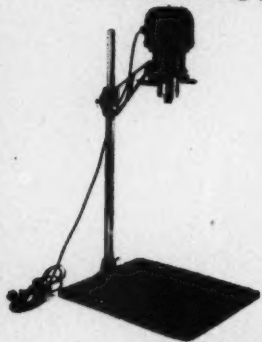
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with 3" 14.5 Ilex Paragon lens—List \$67.50	42.60
MODEL D 2 1/4 x 3 1/4	
without lens—List \$52.25	31.35
with 3 1/2" 14.5 Ilex Paragon lens—List \$74.75	44.60



All are brand-new, latest models. Take advantage of these bargain prices while the supply lasts.

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Please send me descriptive folder of Sun Ray Enlargers and let me know what you will allow on my old enlarger in trade-in for a

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FULLER EXPLANATION

Sirs:

It does appear to me as though someone has committed somewhat of a blunder in an article called, "Movie Titles Set The Stage", in the July, 1942 issue of MINICAM PHOTOGRAPHY.

There is no questioning of the text of the article, but the table showing "Titling Areas" is completely wrong and should, I think, be corrected in order to save a considerable amount of trouble and expense for readers who may attempt to use it.

We might set the stage for my contentions by making a pair of observations. First, a supplementary lens, when used with a universal focus lens, will result in a group with a focal length measured from the mechanical center of the supplementary lens, not the film plane. Thus, a one diopter (Plus) supplementary lens in front of a universal focus lens, or a focusing lens set to infinity, will focus that lens one meter from the supplementary lens. In other words, 39.37 inches divided by the diopter number of the supplementary lens will give the distance from the supplementary lens to the object. Next, there is no guess-work about the size of the field covered. It is fixed by the simple relations of the size of the image on the film and the focal lengths of the two lenses. For simplicity, we will deal in width only at first. Then, W being the width of the photo-

graph, F the focal length of the camera lens, T the width of the field and D the distance from the subject to the supplementary lens, we have the relation: $W/F=T/D$.

Since we know F, and D can be measured, and T is fixed in the case of each camera (0.173 inches for the 8mm camera and 0.376 inches for the 16mm camera.) The unknown, then, is D and it is a simple matter to solve for it in each case. Finally, the field will always remain in the fixed ratio of three high to four wide so that we can solve for the other dimension with ease. This, then determines the following table:

12 1/2mm lens—8mm camera

Diopter	Distance	W	H
1+	39.37 in.	13.6 in.	10.2 in.
1+	39.37 in.	6.8 "	5.1 "
1+	39.37 in.	4.54 "	3.41 "

20mm lens—16mm camera

2+	19.68 "	9.4 "	7.05 "
2+	19.68 "	18.8 "	14.1 "
2+	19.68 "	6.26 "	4.7 "

25mm lens—16mm camera

3+	13.12 "	14.6 in.	11.1 in.
3+	13.12 "	7.4 "	5.65 "
3+	13.12 "	4.94 "	3.71 "

HILTON REMLEY.

Des Plaines, Illinois.

The dimensions in the article, "Movie Titles

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Defender

DEFENDER PHOTO SUPPLY CO., INC., ROCHESTER, N. Y.

"THE PAPER THAT GIVES COMPLETE CONTRAST CONTROL"

PICTURE BY FAMED JOE COSTA

Flash by Westinghouse



"The Concellos"—World's Great Traps

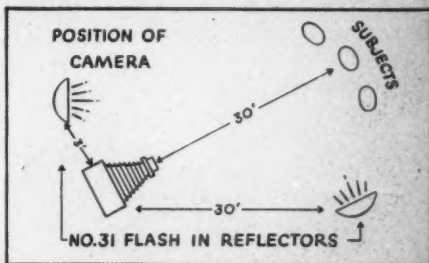


Year after year, Joe Costa keeps winning awards at the New York Press Photographers Association Exhibits. In fact, Mr. Costa has won more awards than any other photographer. In this year's show he walked off with two first prizes and an honorable mention.

Top-ranking news photographer Costa is accustomed to catching precision shots like the one above. But, Costa knows too, that getting pictures like this requires the uniform, split-second accuracy of Westinghouse Mazda Photoflash Lamps. That's why.

JOE COSTA SAYS: "For uniform and dependable results, every time, I've learned to rely on Westinghouse Mazda Photoflash Lamps. These lamps give me the perfect performance and split-second timing I demand under all kinds of conditions."

Throughout the country you'll find leading press and commercial photographers using Westinghouse Mazda Lamps. High standards of quality plus precision manufacturing methods give these lamps the superiority needed for consistently good pictures. It pays to standardize on Westinghouse Mazda Photoflash Lamps.



Here's how Joe Costa took the above picture
4 x 5 Super Pan film in a camera using a focal plane shutter. $f/5.6$ aperture. $1/1,000$ th second. Camera 30 feet from subject. Two No. 31 Westinghouse Mazda Photoflash Lamps in reflectors.

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Set The Stage," refer to the Title Area and not the area of the card, the dimensions of which you have computed. Undoubtedly you discovered this for yourself after writing, but if this was not clear to you, who were capable of figuring out the card areas, it may have been confusing to many readers. We are glad to reprint Reader Remley's tables. These, combined with titling area tables printed last month give the complete titling story for Cinemas.—TECH. ED.

Sorcerer's Apprentice

Sirs:

I read the unusual story, "Sorcerer's Apprentice," in your August issue. Since then I have been planning to make an abstract movie to music. However, my camera is not equipped for sound. I have a Bell and Howell magazine type camera, equipped with three lenses: a 1 inch, a 2 inch and a 3 inch lens. I have an electric radio-phonograph combination. Is there any way you can suggest that I can use to synchronize the music and the movie? My projector can be regulated, but there is no marking on the projector to tell how fast it is going.

ROBERT WYLIE.

Chicago, Illinois.

While the abstract movies made by Nemeth and Bute and others have the sound recorded on the film there is no reason why you can not do experimental work with your present phonograph and movie camera. Following the

most successful technique used by others you should analyze the music to be used from the standpoint of volume, emotional content and timing. Then the number of feet of each type of filming can be shot, later to be cut and matched up with the exact timing of the record. Since you have a speed regulator on your projector you can make minor speed changes when showing the film. If the movies you make show promise you may want to go into sound recording later. The field of abstract movies is still barely touched and your work will have to be experimental, and that is the fun of it.—ED.

More About Focal Plane Shutters

Sirs:

I noticed on page 8 of August MINIGAM, a story about using cameras with focal plane shutters for taking moving subjects. Perhaps your reader, George Bennett, would also like to know that distortion can occur with a focal plane shutter regardless of the direction of shutter travel. The effect, when the shutter travel is the same as that of the subject, is to stretch out the subject slightly. Conversely, when the shutter travel is opposite to the motion of the subject, the latter is compressed slightly. Then, in the case of a vertical shutter with a horizontally moving object, the subject appears to be leaning forward, like a 100-yard dash man in the middle of the track.

J. L. McCoy.

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CONTAX III & SUPER IKONTA BX

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Whitney, Elyse Knox, Betty Ribble and Martha Outlaw.

Why are these girls famous? You can't put your finger on any specific qualification, but they have that indescribable something. Since the camera draws out their character like a magnet the most often found qualification is grace. Under this may be headed poise, charm, sweetness. Necessary are sincerity and enthusiasm. For all this a famous beauty would perish soon without capable intelligence to use and express so many attributes of the perfect lady. So here's to six American girls: 130 million of us can't be wrong!

TEXT AND ILLUSTRATIONS BY ALLAN RICHARDSON

these Glamour girls... ARE THE SIX BEST AD MODELS



SUSANNE SHAW is the soft lovely type. A year ago, the Newspaper Publishers' Association voted her the most beautiful model in print. A Conover model, her field is "high fashion". She has soft hazel eyes, hair the color of Rhine Wine, a friendly mouth, and a patrician nose.





ELYSE KNOX is capable of doing any type of illustration. She trained in the catalogue factories, where she learned to express the vitality of her character. She possesses perfect eyes and a perfect mouth. These features portray ninety percent of all expression. She is a Powers model.

BLANCHE GRADY is MINICAM's cover girl. She displays sheer beauty rather than raw glamour. Her face is not quite camera-proof, a firm chin sometimes betrays her. Otherwise, her face is delectable. Blanche's capable use of animation, is a factor in her success.



MARION WHITNEY has the kind of face that men dream of. Her oval face is photogenic from any angle. Trained from girlhood in the mail order catalogue studios, she can make a neophyte photographer turn out good pictures by her understanding of the technical requirements. Marion is a Powers cover girl.



MARTHA OUTLAW became a Conover model two years ago. Martha was chosen as Queen of the Press Photographers' Ball for 1942. She has just been selected as the *Redbook* cover girl of the month, and she will do a picture for Columbia entitled, "Cover Girls". Lovely eyes, a finely molded nose and a beautiful mouth, she is one of the most sought after Conover girls.




BETTY RIDDLE can run a gamut of characters before the camera. She is a Powers model. She is one of the most popular cover girls, and scarcely a month passes that she is not looking out at you from the newsstands. Lately she has been doing fashion work, but she specializes in "youth faces life." Her features are beautifully proportioned.

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AFGA ANSCO CELEBRATES ITS

100TH BIRTHDAY



LOUIS WALTON SIBLEY sets up the news camera of 1842 while Al Aumuller of the New York World-Telegram looks on, having accomplished his 1942 set up in a few seconds.

AFGA ANSCO celebrated its 100th birthday at the Waldorf-Astoria in New York on July 23 by announcing its new color film. The film may be developed by any amateur or professional, if he is able to get it, in his own darkroom.

Until the war is won the entire output of the new Agfa color film will go to the armed forces, where it should be of great value because it may be processed in the field.

Robert McConnell, president of the General Aniline and Film Corporation, parent firm, in announcing the new film said Agfa Ansco had embarked on a broad policy of research and had set up a research laboratory in Easton, Pa., under the guidance of Dr. William Zimmerli.

Another exciting announcement was of the progress being made with dye-impregnated photographic sound tracks. Cheaper than the method of using film coated with a silver emulsion, the dye sound-track also gives a much wider range, up to 12,000 cycles, according to Thomas Brittingham of the Ozalid Products Division. **END**



THE NEW. The beauty of a modern print.

THE OLD. A triumph too, from an early plate.





GAUNT YOUNG IRISHMAN. A seaman, a poet, or a character out of Donn Byrne's "Blind Rafferty". The brooding eyes and the sober mouth demand, and get, a bold and straightforward treatment. FIG. 1

The Male Animal

By ANGUS McBEAN



NINE OUT OF EVERY TEN of my photographic victims are women; seven out of nine of them are glamorous lovelies. Most of the rest are, shall we say, autumn that has to be retouched and lit into spring. This may sound a little dyspeptic but don't be mislead. I love photographing every single one of the little dears. It is such fun sensing what they expect of themselves and then finding from their print order if you were right. Which, of course, is the secret of the successful photographer, the one and only secret. How many ex-

OU
OF
Lau



OUT OF "TWELFTH NIGHT", Sir Toby Belch,
or in the American Movies he was handsome
Laurence Olivier

FIG. 2

pensive studios are run from the retouching desk!

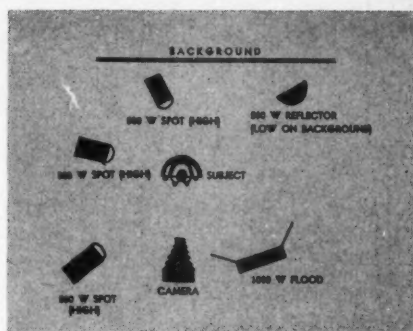
I know that many photographers can't have enough of photographing loveliness. I know some who photograph nothing else all day long and then, on holidays go out into the highways and byways photographing more, in bathing suits, in bathtubs, and alas, in even less! Then they publish them in delicious books and make far more money than I could ever dream of. I can understand a certain well-known photographer who photographs, by his own confession, only rough he-men, turning to feminine grace in his spare time, all of which may explain why, as my relaxation, I photograph men.

Even men have to be flattered, and few of the pictures shown come from completely unretouched negatives. Some day I hope to write an impassioned defense of the art of the retoucher, but the fact remains that it is photographically more fun to deal with faces which just don't require the aid of knife and pencil.

The most nearly perfect photograph I feel I have yet produced of a head was a gaunt young Irishman who delivered a roll of linoleum at the studio one day. He arrived, by invitation, after shop hours, in the most frightful suit I have ever seen, apologizing that there had been no time for shaving. I breathed a sigh of relief for that and one of regret for the boiler suit he had been wearing.

Lighting Plan

Without any preparation I produced four of the most satisfactory negatives I have ever made, one of which is Fig. 1. My lighting plan for men is very simple, consisting of four main and two auxiliary lamps, none of which are fixed. I usually start the sitting with three lights behind the subject, three in front arranged as follows. In front, one 500-watt spot nearly always high up for men, a 1000-watt floodlight with a dimming attachment for general light, add also one small auxiliary spot near the floor also on a dimmer. Behind I place two 500 spots shining down



McBEAN'S LIGHTING SET-UP

on the sitter, and also a small parabolic reflector holding a 500-watt overrun lamp on a low adjustable standing shining on the background. To start with I switch on all the lights and gradually reduce until I get what I want. I am apt to use as little light as possible on men, whereas I usually start with one light with women and increase until I have enough. Generally speaking, high key is more flattering than low for women.

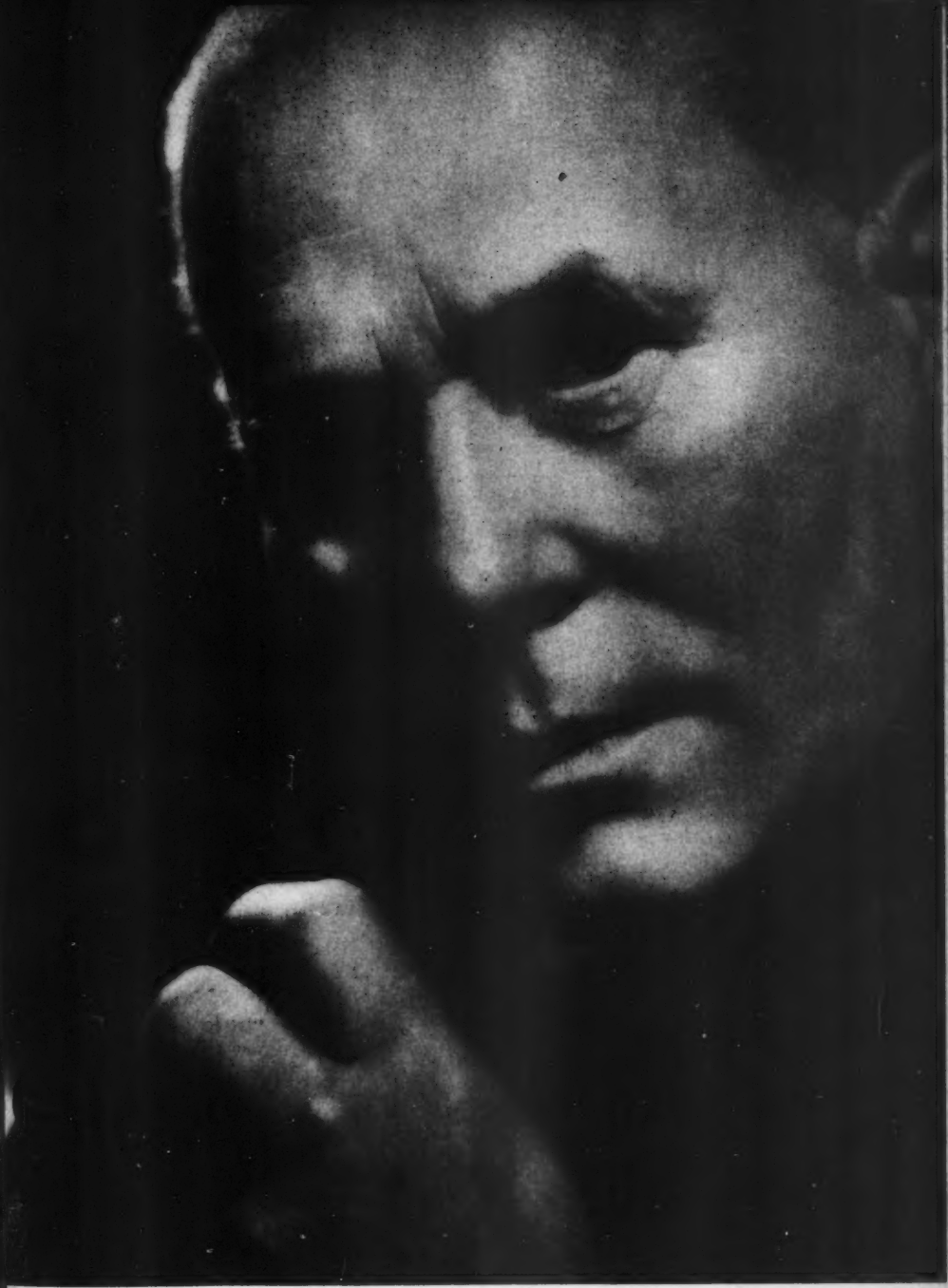
Stage Make-Up

I have always very much enjoyed photographing heavy stage make-up, and making it look reasonable. I don't mind if the actual paint shows, clown fashion, as long as I get the effect I want. The handsome Laurence Olivier—that master of make-up as Sir Toby Belch in "Twelfth Night" at London's home of Shakespeare, the Old Vic (Fig. 2) is one of my favorites.

Photographing an older man presents a problem of a subtle nature itself. I don't mean photographing an ancient peasant for exhibition purposes, looking rather like the furrowed show of the slopes at Murren.

I mean the problem of preserving the glamour that intelligence can give the face of a man of sixty odd years. I have chosen for this a big head of Mr. James Agate, famous English dramatic critic and litterateur. Here (Fig. 3) I have got my effects by broad treatment of masses of shadow

(Page 89, please)



JAMES AGATE, the noted English drama critic, presented the problems that come with photographing older men. McBean's solution was simple yet subtle.

FIG. 3



MUSICAL SKETCHES. Ken Johnson, left, the American band leader, who gave London "Sweet and Hot" music until a bomb ended his career. And, right, an impressionistic combination print of a young concert violinist.

FIG. 4



"ONION HAWKER". As the young Breton onion-seller cried his wares through McBean's studio window the picture was discovered and made. To the daylight that silhouetted the youth, one 1500 watt spot was added to light up his face.

FIG. 5

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"PENMAN". Some photographers would put this chap in his study surrounded by books. We like seeing him surrounded by his characters. **FIG. 6**

"SMILING TOMMY!" Just to prove that he could still take a straight picture. McBean took this one of a young British soldier. **FIG. 7**



★ WARTIME PHOTO-ECONOMY

BY RALPH HABURTON

SKIMPING ON PHOTOGRAPHIC chemicals was pure heresy only a short time ago. Fact was, skimping on films, paper, time—almost anything—was considered a keynote of failure in the most critical circles. Such boasts as "I made forty-three 11 x 14 enlargements before I got just the print I wanted" seemed to be a mark of aesthetic judgment.

Whether the lack of economy leads to superior results or not is certainly debatable. During the war will be a good time to settle the question, though, for today economy must be practiced. Here are a few suggestions for saving on important materials.

Economy in Developing and Fixing

To save on film developers, practice the following:

- (1) Choose a developer that can be replenished.
- (2) Bottle the developer in small units and use only the amount that is required.
- (3) Store the developer in a cool place and without air above the solution level.
- (4) If developer is retained in an open tank, float a sheet of wax paper on its surface after each use.
- (5) Use developer at 68° F.
- (6) Drain films well before transferring them to the short-stop or fixer.
- (7) Keep an accurate record of the amount of film developed and replenish accordingly.

Adopting these as habits will assure good negative quality and long developer life. Overworking the developer is not

recommended, since this frequently results in unprintable negatives. An economy in one direction should not create waste in another.

With paper developers even greater economy is possible than with film developers. Here it is possible to watch prints and to extend the development period at leisure to help make up for deficiencies associated with a partially exhausted bath. Moreover, print exposure can be extended somewhat to compensate for losses in developer quality.

Print developers should be kept cool during use, preferably 68° F. At higher temperatures oxidation takes place rapidly and the developer becomes prematurely brown. Prints should be drained before transfer to the short-stop. This saves developer and the short-stop as well.

To get the most out of a print developer it is best diluted for use beyond the normal recommendation. For example, if D-72 is used in a 1:1 concentration, the number of prints that can be developed per gallon will not be as high as when the same amount of developing substance is used with a greater quantity of water. The table below bears this point out:

Developer	Metal per gallon	Hydroquinone per gallon	8"x10" prints per gal.
D-72 (1:1)	90 grains	350 grains	60
D-72 (1:4)	36 grains	140 grains	35

Print developers must not be contaminated with hypo from fixer-laden fingers. This causes a sluggish action and brownish tones.

Before placing prints in the acid short-stop, they can be quickly rinsed in a large container of water and then drained. This removes most of the alkaline developer and helps to retard the exhaustion of the



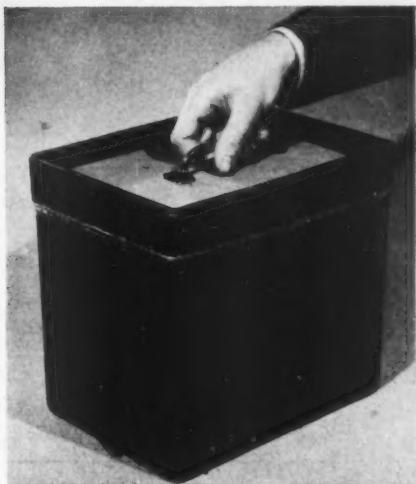
KEEP SOLUTIONS at the correct temperature to avoid wasting film by poor processing.



MOST ECONOMICAL use of a developer can be made by using the correct replenisher, which greatly lengthens its useful life.



USE A FUNNEL for all pouring operations. As much as 10% of a solution can be lost by sloppy handling.



TO PREVENT oxidation of tank developer, keep the surface covered except when processing. If a lid is not available, use wax paper.

short-stop acid intermediate bath.

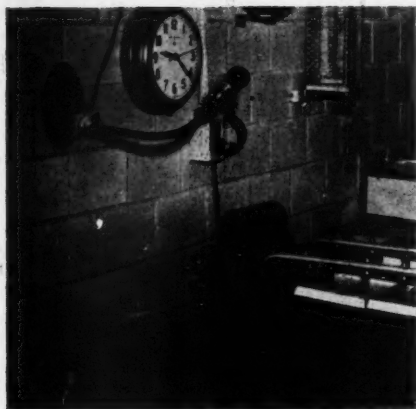
Hypo baths must be considered just as carefully as developing solutions. Although air above hypo solutions is not damaging, it is essential to store them in cool surroundings. At high temperature, hypo baths sulphurize and become useless.

Hypo solutions are always capable of dissolving much silver halide after they have reached their rated exhaustion point. For this reason, to make the chemicals go farther, a two-bath procedure is essential. The second bath is not introduced

until a first solution reaches exhaustion, as calculated from data on the number of prints the solution will fix completely. This first bath continues to be used, but after the prints have been in the solution a few minutes they are transferred to the second (and fresh) solution, where the final fixing takes place. It is obvious that the second bath has little work to perform. It will become the first bath before it is exhausted and will be replaced by a fresh solution.

Economy in Exposing Negatives

Of course economy in the darkroom

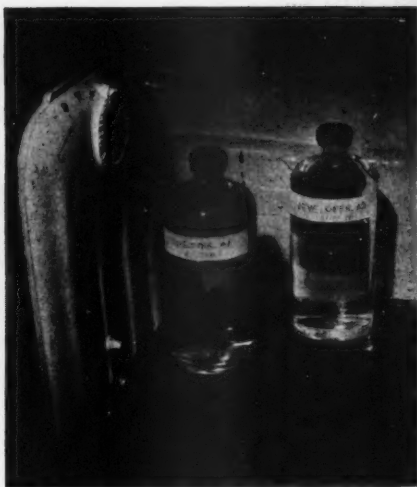


AN EASILY visible and accurate timer is a necessity for correct exposures which reduce paper waste. An electric clock with a sweep hand is excellent.



TWO-BATH hypo system. Bath No. 1 is used hypo, but starts the fixation. Bath No. 2 is fresh and finishes the job. Professionals have long used this method.

begins with care in exposing negatives. To avoid unnecessary waste of film materials, it is advisable to check all camera devices to be sure that they are in good working order. For example, clean the lens, check the range-finder, check the focussing adjustment, test the synchronizer, dust out the bellows, watch for light leaks, etc. It is also a good idea to use a photo-electric meter and not guess at subject brightness. Place the camera on a tripod to avoid movement. Consult tables so that the correct shutter speed will be used for



DON'T No. 1. Storing photographic solutions, especially developers, near heat is a sure way to shorten their life.


objects in various kinds of motion.

Economy in Exposing Prints

In printing, use small strips for tests—not whole sheets of paper. Clean the enlarger lens and the glass plates of the negative carrier. Check the support for vibration. Use a fairly long exposure time—say 15 seconds—to give more accuracy in timing. Install a voltmeter or a voltage regulator if the voltage of the supply line to the enlarger may vary during the working period.

After the printing session, replace the several layers of paper that the enlarging or contact paper was wrapped in by the manufacturer. This is extra protection from the light and air, and it may eliminate the dark edges that often appear on paper that has been stored for some time. And keep paper flat—not on its edge. Paper that has been stored on its edge curls in the developer and causes many a streaked print to be discarded. **END**

SPARKLING ARCS...




IF THE WELDER had "struck" his arc so that direct light would not hit the lens the disturbing halation would have been eliminated.

By ROBERT P. WAGNER

PRODUCTION-MINDED America making its shooting irons is a scene that shouts "electric pictures." Men under the hood, with their sparkling arcs, may be seen everywhere today.

There are a few rules to remember if you want to get clear and undistorted arc pictures. One of the common faults is to photograph the welder as the creator of a Fourth of July. A skilled welder joins metal with a minimum of sparks—the sparks are wasted weld metal.

Arc light fools the photographer when he tries to judge the area it covers. Light given off by the arc, despite its brilliant intensity, is often not ample to illuminate the whole picture area. Take a light reading with the operator striking his arc, in order to judge whether the light is adequate. Never look directly at the arc. **END**



THE LIGHT given off by the welder's arc makes pictures with dramatic shadows and over-exposed high lights. These pictures were taken at 1/25 at f3.2. Slow speed catches spark trails.



RUMOR SPIKED

Take Snapshots or make This is still the U. S. A.!

A GIANT and humorless bean stalk grew all over America last month, threatening to kill by its dank shade all the immeasurable enjoyment that photography offers. It flourished wildly in Portsmouth, it bloomed all over the place in Dayton, it jumped like a wild thing to Kenosha, leaped back to Philadelphia, and grew tallest in the tall tale state of California.

Why did the bean stalk grow? In Dayton, defense plant halls hummed with the "news": *The City Commission has banned all photography. A man caught taking pictures in downtown Dayton was jailed.*

The Facts:

(FROM THE MAYOR, DAYTON, OHIO)

Some time ago there were several operators working the city of Dayton snapping pictures of pedestrians as they approached the camera. Cards would then be handed the pedestrian which identified the person and enabled him to secure a picture of himself. Quite frequently the cards were thrown upon the street and this of course resulted in an unsightly situation.

It was proposed that the City Commission pass an ordinance prohibiting such picture taking on the streets of the city. However, nothing was done about it. Publicity on the proposed ordinance evidently resulted in some misunderstanding of the matter and probably accounts for the wrong report which reaches you.

F. M. KREBS, Mayor.

Dayton, Ohio

In the far west, news rolls fast, growing as it rolls. Great Falls, Montana citizens believed: *No more film may be sold.*

The Facts:

(FROM THE MAYOR, GREAT FALLS, MONT.)

With reference to Great Falls having any restrictions on taking pictures, this is just an idle rumor.

Since I received your letter I have talked with merchants who handle photography supplies and they say their business has increased over 100% in the past few months.

There are some defense projects located near our city who do restrict visitors or picture taking but these are outside of the city and the army officers have not requested any restrictions on the taking of pictures inside the city or in any area except that inside the boundaries of defense projects.

E. L. SHIELDS, Mayor.

Great Falls, Mont.

In Peoria, the "news" found a different tune: *The City Council passed an ordinance preventing any one from owning a camera.*

The Facts:

(FROM THE MAYOR, PEORIA, ILL.)

Several months ago an ordinance was passed by the City Council of the City of Peoria for the purpose of preventing itinerant photographers from taking pictures of pedestrians on our streets with intent to sell the same.

It is the opinion of our Legal Department

Salon Prints . . .

that the ordinance as drawn does not apply to amateur photographers.

E. N. WOODRUFF, Mayor.

Peoria, Ill.

Iron workers in Portsmouth heard the news when they broke off for lunch, July 20th. *Some fellow took a picture of the bridge and he was chased into Kentucky. Any man with a camera is being run out of the State.*

The Facts:

(FROM THE MAYOR, PORTSMOUTH, O.)

With reference to your letter of August 5, 1942, in which you state that you received a note from one of your readers in Portsmouth saying that he "heard no one was allowed to snap pictures within the city limits;" and further, your correspondent continued, that a person doing so was subject to arrest, I wish to advise that this is not true.

Some few weeks ago we did have an occasion arise which found its way into the newspaper. An engineer on N. Y. A. here, a graduate of Ohio State University, was snapping pictures of the bridge (I believe) or some vital point. He was a Chinese, and our detectives, Charles Clowe and Hughie Rudity, mistook him for a Jap and followed him to Kentucky. The incident only proves that our police force is on the alert. There was no unpleasantness—but our newspaper reporters are also on the alert and so caught the story.

HAROLD CLAYTON, Mayor.

Portsmouth, Ohio.

What started this flood of rumors, all untrue, and all bounding over themselves

in size as they spread? Doggedly, the editors of MINICAM traced down the first four, then forty more, then went direct to the mayors of 300 cities.

The answers from the Mayors is best embodied in this letter from the Mayor of Louisville. The WPB regulations of which he speaks were published in MINICAM for May, and then republished in August. The Louisville letter, typical of all, follows:

I have your letter of August 4th. Apparently the person who wrote you regarding local regulations concerning snapping of pictures was misinformed. We are enforcing only the regulations of the War Production Board, which are uniform throughout the country.

WILSON W. WYATT, Mayor.

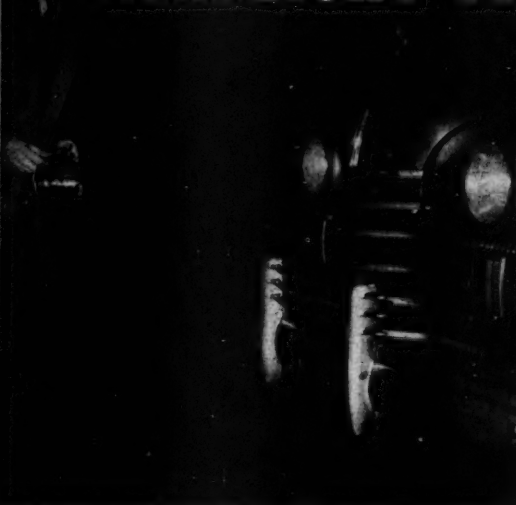
Louisville, Ky.

Mayors of other cities, in whose towns the rumors were fiercest stated:

This will acknowledge receipt of your letter of August 5, 1942, relative to the taking of pictures or snapshots within the City of Kenosha and if such a person is subject to arrest. In reply to this kindly be advised that there has been no amendment to our laws relative to this, other than that which has been established for war time protection governing troops, ships and harbors, planes, fortifications, production and industrial centers, with which you are already familiar. A person seen taking pictures of factories and harbors here is subject to investigation, during war time, and may have to be detained until a satisfactory explanation can be given.

The only law we have pertaining to photo
(Page 91, please)

HEADLIGHT PICTURES



WHEN ILLUMINATION is desired on both sides of the subject, a mirror can be used to reflect the lights of the car to the subject. The diagram at right shows the picture set-up.



WHEN YOUR TIRES are worn smooth, and you can't get any gas for that empty gas tank, don't put your car in the junk heap—it's a swell camera accessory.

Even before it is necessary to turn your car into a camera accessory, it is useful to know how to take pictures by headlight for interesting shots that you may encounter.

Headlight pictures are especially adapted to close-ups and the deep black backgrounds add a touch of mystery and melodrama to even a simple lass.

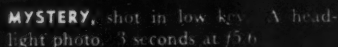
Although the picture can be taken with only one light it is a good idea to have a mirror to pick up the light from the other lamp. A mirror gives a spotlight effect; for a broader and less focused light a large piece of white cardboard can be picked up at an art store or a show card studio.

The usual exposure with a fast pan film is $f/5.6$ at $1/25$ of a second if the subject



THREE BOYS SHOT in the headlights $1/25$ th at $f/4.5$ on Super XX film.

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MYSTERY, shot in low key. A headlight photo. 3 seconds at f5.6.

is light and within ten feet of the headlights.

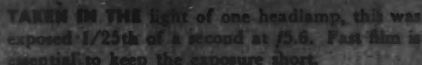
There are only a few rules to remember when taking headlamp pictures. Keep the lights fairly close to the model. This will keep the exposure short. As the headlights do not throw a high aura of light, the objects above the lights need long exposures. For this reason it is necessary to use a fast film.

Very interesting movie shots may be taken under the light of the headlamps. It is best to use a fast lens, and a very fast film. Confine the action to a small area in the center of the light thrown by the headlamps. The light is more diffused at the edges of the aura of light. As with stills use a mirror reflector when you take headlight movies as the extra light thrown from the mirror will add a better tonal quality to the pictures. Having the lights on an angle toward the subject and the use of mirror reflectors will help to counteract the stark black and white effect.

Nearly every subject looks different in the headlights; many of them will surprise you. **END**



THE FENDERS or hood of the car make convenient camera supports.



TAKEN IN THE light of one headlamp, this was exposed 1/25th of a second at f5.6. Fast film is essential to keep the exposure short.

BELLOWS REPAIR

By WALTER BURTON

THE NUMBER OF fogged negatives has increased with the speed of the new films. Loading the camera in bright light, once almost a standard practice, must be studiously avoided. With the new films the tiny pinholes along the folded edges and at the corners of bellows, which didn't bother the snapshooter so much in the days of sleepy emulsions, will admit enough light in a few seconds to give a fast pan a case of tattle-tale grey.

The best cure for a case of bellowsitis

is to install a new bellows. This is not always practical. The camera may not be worth the time and expense required to locate new bellows for some of the older types of cameras. This series of photographs show the steps in making a serviceable camera out of vest-pocket roll film model of ancient vintage which had a bellows closely related to a sieve. The operation effectively plugged all the holes and the bellows shows no signs of breakdown after considerable use.

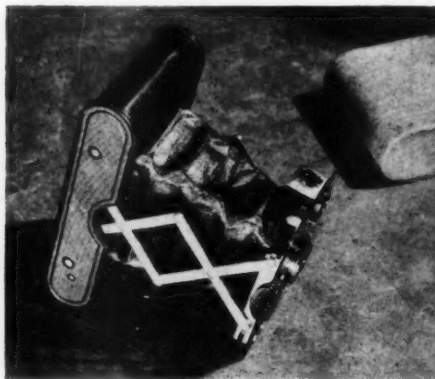


FIG. 1

THE PATIENT before treatment. No great shakes as a camera compared with modern stream-lined models, but good enough to get lots of interesting snapshots. Most of the damage is along the folds of the bellows, but it did not show up in a casual examination.



FIG. 2

TO DETERMINE whether or not there are troublesome holes in the leather or fabric, insert an unshielded flashlight bulb or a small lamp so that light will pass from inside the bellows outward through any holes that are present. Even the smallest hole is clearly revealed.

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FIG. 3



FIG. 4

A "PAINT" for repairing the small holes in a bellows is made by mixing lamp black or drop black (obtainable at paint stores) with rubber cement and thinning the mixture with a solvent such as a dry-cleaning fluid (Energine). If it hardens too quickly, add more thinner.

WITH A small brush, apply the rubber-cement mixture to the damaged areas of the bellows. The coating should be fairly heavy, and repeated applications should be given. Have the bellows about 50 to 70 percent extended while cement sets; allow at least 6 hours to dry.



FIG. 5



FIG. 6

LARGE HOLES and areas of heavy damage must be reinforced by cementing pieces of cloth over them and then applying a coat or two of the pigmented rubber cement. To attach such a patch, coat the area and the patch with plain rubber cement, let it set a minute, and then press the cloth into place.

THE PIGMENTED rubber cement dries to a dull black finish. If there are any tacky spots, dust powdered lamp black over them. The repair job can be considered complete after the cement has set, with the bellows partly opened, for several hours. If a neater appearance is desired, give the bellows a coat of black lacquer.

FRAME YOUR PICTURES

... for *Dramatic Effects*

By B. G. SILBERSTEIN

IF ARCHES, PORTHOLES and iron grilles could be carried in a pocket like filters, the perfect wedding of foreground framing and pictorial interest would be a cinch. Happily, there is a way to frame a picture and give it dramatic punch . . . in the darkroom.

For instance, the picture in Fig. 1 was a perfect shot of the distant volcano but it lacked emphasis. Fig. 2 was framed by a beautiful arch but the distant volcano was wreathed in a cloud and the angle was too low. The solution, shown in Fig. 3, was to make an arch cut-out from a print of Fig. 2, and paste it over an enlarged print of Fig. 1, and then the whole paste-up was re-photographed to create a striking pictorial

print, which won prizes in several salons.

Marine pictures such as Figs. 4 and 6 are improved by concentrating the interest with a porthole frame. Make a pictorial print on glossy paper. Then expose a sheet of paper to the light so that it will come up a solid black in processing. From this sheet a solid black frame, the portholes, Figs. 4 and 6, can be cut. Next, mount the frame on top of the pictorial print and flatten under a heavy book.

Make a copy negative, using a fine grain film such as Panatomic-X or Finopan. Use two lights on either side of the picture so that there are no "hot spots" from the glossy print reflected into the camera.



LAKE ATITILAN, GUATEMALA.

FIG. 1

TWO VIEWS of the volcano "Atitilan". Neither one made the perfect pictorial composition. By combining them the salon print, Fig. 3, was created.

FIG. 2





"GRANDEUR".

FIG. 3

A PICTORIAL THAT has everything. The bulls-eye effect of the hanging lantern was eliminated in combining the two pictures. The stone pattern in the arch was blackened by heavy printing. Rolleiflex, orange filter, $f/11$ at $1/50$ second. Superpan Supreme.

FIG. 3

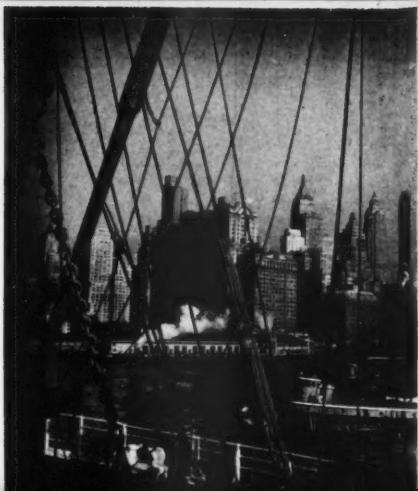


THE BATTERY.

FIG. 4

To get an artistic finished picture there must be a rationalization of the material in the negative and a decision as to what part of the foreground and the background will be best suited to a framed picture. Take advantage of framing for the elimination of distracting details, such as the heavy pulley in the top left-hand corner of Fig. 5, the New York skyline picture. There was a strong tendency for the eye to first go to this pulley. The porthole frame simplifies the entire scene

FIG. 5





HAYANA HARBOR

FIG. 6

immeasurably. The blankness of the water and the sky in Fig. 7 is eliminated by the porthole framing in Fig. 6.

The frame need not always be a solid black. It can be cut from a print. The arch used in Fig. 3 is an example of this style. The great advantage of adding the frame later is the variety of patterns that can be used. Dozens of them can be devised and then the right one selected for the mood of the print. The whole composition is pulled together. **END**



FIG. 7

• FRAMING AND

B Y R A L P H S T E I N E R

AMATEUR photographers are wasting film and paper—and in wartime, too—making useless pictures. A good portion of the blame must be laid at the doors of the writers for camera journals who advise: "Make Your Pictures Interesting Through Repetition, Framing, Use of Filters." I beg to differ.

The photographer's purpose in taking a picture should be to capture and communicate with maximum of sensitivity and expressiveness what he thinks and feels about the thing or person photographed. The idea is to communicate something that has meaning to you to someone else—someone who isn't a camera fan. The means or technical devices used by the photographer are determined by what it is he has decided to communicate—they aren't there to be used for their own sakes, as stunts, as eye catchers, or just for the fun of it. This point of view, you see, completely disagrees with those authors who urge photographers to remember the artistic, compositional, technical stunts such as framing, repetition, filtering, reflections, etc., and to use them on any and all the subjects they bump into.

I want to list a few of the well-known

examples you've seen of this urge to frame subjects in a photograph. I think you'll agree that they are silly and meaningless.

Shot of the Woolworth Building through the arch of the Municipal Building (there may be a variation of this in your own home town).

Shot through the strings of the harp at the harpist.

The piano player shot through the angled lid of the grand piano.

Through the cables of the Brooklyn Bridge toward the Wall Street skyscrapers.

Through the spokes of the bicycle toward another bicyclist.

Through the legs of a lion statue toward a public building.

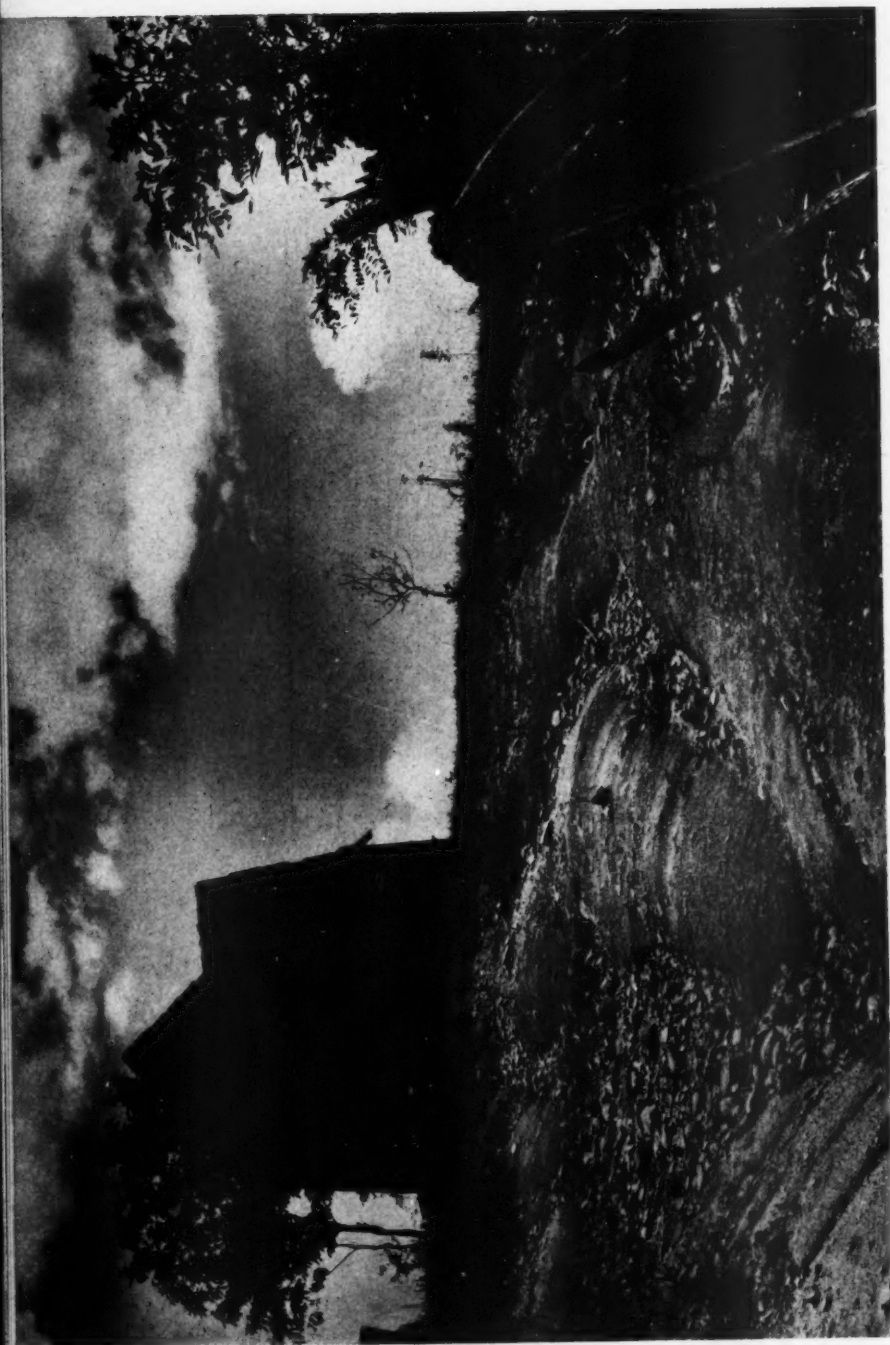
Through the door of a house, barn, covered bridge.

There are often reasons for making a frame shot. But the reasons come only after examining the subject and getting an idea to communicate. One of the most memorable pictures ever made in which framing is used to convey an idea is the one of the American Legion Parade accompanying this story. It pulls your eye

LEG. This well-known picture by Victor de Palma proves that a frame in itself is no achievement; the idea is to get the frame to contribute to the picture. The grim, legless veteran contrasts with the military pomp and rough-house of an American Legion parade, to say that war isn't all glory.

REPETITION . . .

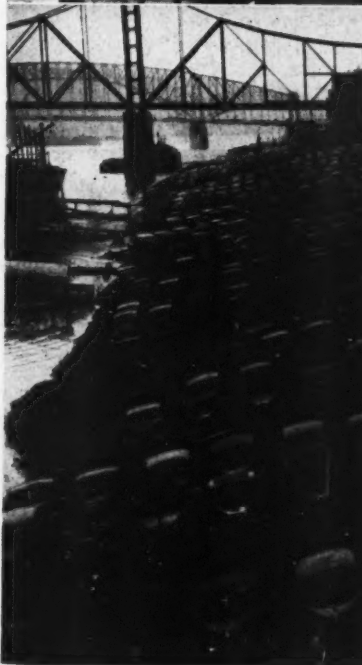




WRECK. Here a U. S. Rural Electrification photographer has said something very much worth while, not by framing but by relating the house to the land in his picture. He avoided framing stuntiness to teach an important national lesson: when the land is allowed to go to ruin, the people and their homes are lost.



BICYCLES. Repetition that says something. It says there are no cars, taxis, trucks, or carriages (except Nazi-owned) in Paris. So the people have to use bicycles, and the whole look of the city is changed.



PITTSBURGH. Again repetition makes a point. This is a shot Ralph Steiner made in "The City," a film on city planning. Car owners in Pittsburgh must park their cars on the bank of the Ohio because there is no provision for them on horse and wagon streets.



SONG WRITERS. Larry Hart (foreground) and Richard Rogers, the famous song team ("By Jupiter," and a dozen other hits). Mary Morris, *PM* photographer, was not interested in a framing shot, but she did make use of the third dimension to add interest and to make a more realistic picture.

REFLECTIONS. The 587th shot of New York apartment hotels reflected in the Central Park lake. We would pay a nickel for the first of this long line of inexpressive copy-cat pictures.

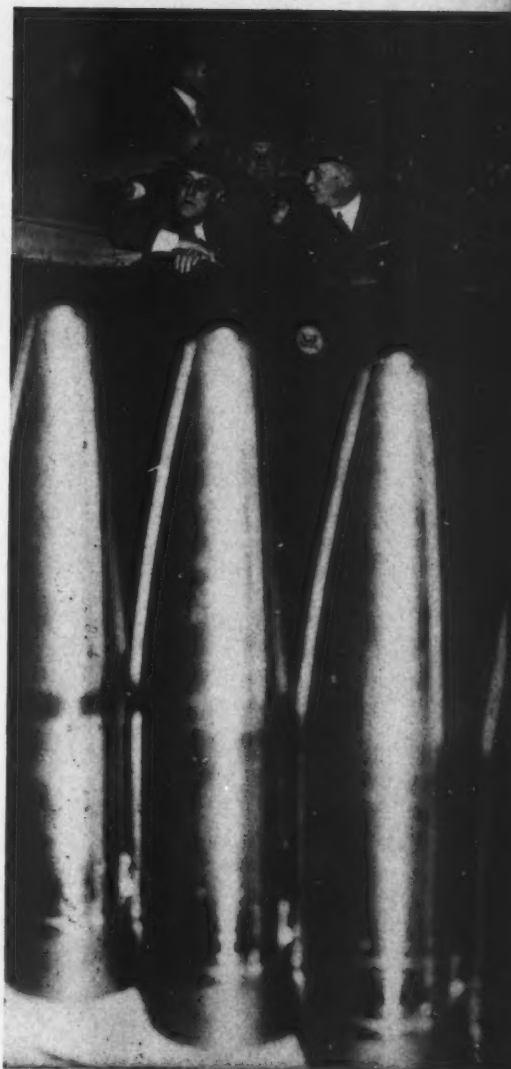


and then gives it something to look at that is worth while.

You have seen countless pictures framed with tree branches. I can imagine a legitimate use for this device if you had to photograph a factory that was stark, city-like, efficient looking but was located in a rural area. Suppose it was a new factory without shrubs or trees around it. It would be perfectly legitimate to photograph it with a long lens from far off in the woods or even to hold a branch of a tree that you had brought from somewhere else in the picture. Such framing would be all right, since you were trying to say that here was a factory that was strangely enough in a wooded, rural area. But may lightning strike dead those photographers who must always look for a tree to frame every rural shot they make.

I think it is much better if the photographer just doesn't think in terms of framing or not framing. He should think about the foreground and background of his picture. A frame is, after all, nothing more than a foreground that cuts into his composition on the top, sides, or bottom. The photographer should ask himself what the central portion of his subject means to him; what meaning the foreground that sticks in has for him; and lastly, what adding the foreground to the central background does to make a more meaningful or feelingful picture.

One use photographers can make of foreground and background is to give a greater feeling of reality in their pictures. Too long photographers have been limited by the restricted field of sharpness of the photographic lens. Too long have they tried to get their subject flat to the camera front. Nowadays when we have fast film and powerful flashlights we can stop our lenses down and make use of the three dimensions that exists in the world outside the camera. The movies have just begun to take advantage of this third dimension; for instance "Citizen Kane" and "The Little Foxes." The accompanying picture of Rogers and Hart illustrates the added drama and reality that comes from depth.



SHELLS. A framed news shot that says there is a war on, and government officials are doing something about it. By International News Photos.



THE BEACH, by Torkel Korling. Repetition that becomes a pattern. As part of a story on the city it makes its point with an obvious impact. It's a day that's hotter than blazes!

And now to tackle the subject of REPETITION in photographs. Just about everything I've said about framing applies to repetition. It, like framing, is usually a stunt—an unusual visual trick to catch the eye. When it's used in this way—as an attention-getter—it boomerangs back and hits the photographer. Your audience will first be drawn to the picture—they momentarily think: "oh, there's something different," and then after a few seconds' look will think: "it's nothing much after all—SO WHAT?"

You've seen hundreds of repetition pictures in your time. Some make sense, but most don't. I have both types in my files of pictures I use for lecturing. Here are some: rows of spools of thread, a paper of pins with military line-up of the "pin soldiers," a top view down onto a group of nuns marching in rows like the pins, dolls' eyes in a doll factory, etc. These are the bad examples. Then I have a few repetition pictures that make sense: millions of bathers at Coney Island; a sky full of parachute troops; thousands of dead stumps on land that has been ruthlessly lumbered off. These pictures not only call attention to themselves but give that attention some mental exercise when the first flush of interest is over.

And now for clouds and black skies. Some photographers think they've done something extraordinary when they get strong clouds or black skies in their pictures . . . It's no great feat—anyone can do it who can lift filter to lens and then multiply the exposure by the proper filter factor. There's no more reason for being proud of that than there is of the fact that you can count up to fifteen. But the real point I want to make is that often you can ruin a perfectly good picture by chasing hysterically after cloud effects. Clouds can obscure the point of a picture and negate the effect you should be trying to get across. I have in my files a good sample of such a case. It's an industrial picture made by one of the great names in photography. It shows a monstrous structure for loading coal. Behind

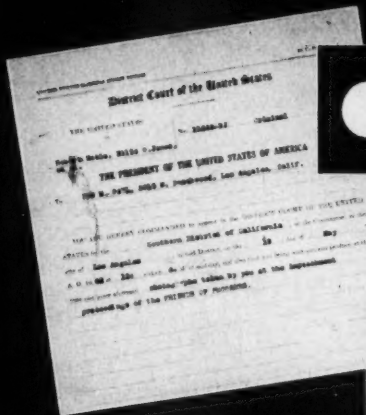
the silhouetted form is a dramatic cloud effect. In trying for the clouds the photographer did things technically which make it impossible to see what the machine is made of, how big it is, what it is used for, and obscured the curious insect-like shape. He got a cloud background, but threw away his foreground—which was the thing he was photographing.

And lastly, what about shadows? There are dramatic shadows, abnormally long shadows, trick shadows, shadows where you don't expect them (spotlights from below the chin). Well, as anybody can guess by now, I think they are a waste of time and materials. Shadows used for their own sake make silly, pointless pictures. There are occasions when the use of shadows is legitimate—when they make sense. I have in my file a reproduction from an old *Life* which shows lighting from below. It's a picture of a real Voodoo priest in Haiti—a wild look on his face—the flat back of his hand horizontal across the lower part of his face. Since the priest performed in front of a fire it was natural to put the flash bulb at the subject's feet. It is a real, believable, witch-doctor picture. But it is altogether a different thing from dressing your Aunt Margaret up in bur-lap; lighting her queerly; and then calling the result "Witch Woman".

This all adds up to say that you can't use any trick—artistic or technical to make a dull subject interesting. There is only one thing that has ever made or will ever make a good picture; the use of brains—simple, direct, unpretentious, practical, down-to-earth thinking about your subject. There is only one thing in a picture that will evoke the thoughtful attention of your audience: the message you put into the picture. Look at your subject—ask yourself what it means—try to pin down the feeling you get from it—then think how you can get most simply and directly its sense and feeling down on the negative and the print. Steichen, Stand—any of the great photographers can do no more. They'd tell you so themselves.

END

PHOTOGRAPHS HELP CO



By **DON M. PAUL**

THE SUBPOENA took Don Paul (shown with his camera) and his pictures to a federal court room as Exhibit A in the Noble Jones sedition trial. His pictures were the only ones used as evidence.

PICTURES can be instrumental in imprisoning fifth columnists. They do not have to be salon pieces. They simply have to record and outline a scene or instance without distortion. Now that we are at war, with our freedom at stake, all of us can help the war effort by using our cameras judiciously, and by turning over to government agencies any pictures of our "enemies within" that may help in their conviction.

My education in the courtroom value of a picture began when I was subpoenaed by the Los Angeles District Court of the United States to appear as a witness against Robert Noble and Ellis O. Jones, and to bring with me "photographs taken at the impeachment proceedings of the 'Friends of Progress'". See "Air Bells", page 82. Prior to that time I had known that photographs were often used in civil trials as means of identification or as corroboration of evidence or testimony, but I had felt that the picture had to contain some explanatory element that was evident to the eye. At the Noble Jones sedition trial I learned that pictures which I had felt fell far short of being good pictures, or explanatory pictures, were excellent for the purpose, inasmuch as they laid the scene, showed the defendants conspiring together, and indicated that they had conducted the impeachment trial against our form of government.

One night in the last week of November, 1941, I grabbed my camera and hot-footed down to an auditorium in downtown Los Angeles. We were not yet at war, and public meetings were constantly being held in protest against our entry into war. Many of these meetings were attended by honest isolationists. Many were conducted by avowed Nazi sympathizers who spoke of Hitler as the Savior of the World. Noble and Jones were in the latter category. They were loud in their venom toward the President, Congress and racial and religious minorities. They blamed our leaders and those minorities for the war. They claimed their right to free speech under the Bill of Rights, yet denied those rights to people with ideas other than their own. In the mock impeachment trial they conducted, they condemned the President for every crime under the sun, ridiculing him by placing an effigy on the stage and subjecting it to vicious treatment.

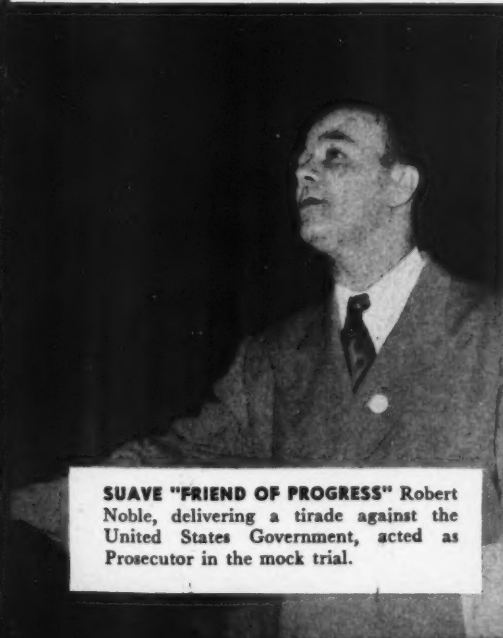
My hurried visit was impelled by a tip that there would be a riot that night. The riot never materialized. Too many plainclothes police had been spotted through the audience. Frankly, I was disappointed. There would be good picture material in the breaking up of a pro-Nazi meeting. Without activity of this sort, pictures would have little value. Nevertheless, hav-

(Continued on page 86)

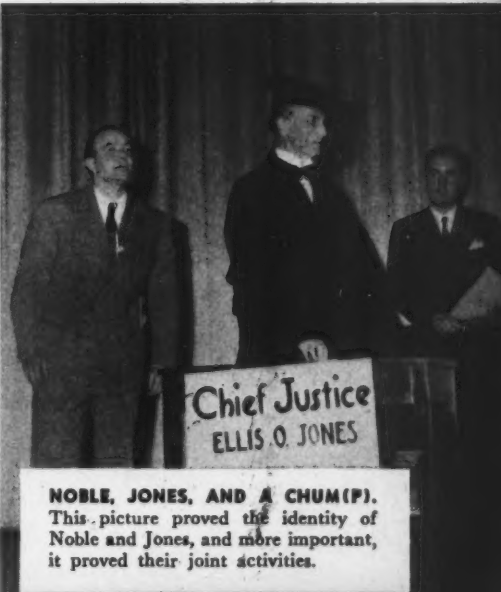
CONVICT SEDITIONISTS



THE MOCK TRIAL of the President by Noble and Jones was photographed from a balcony a hundred feet from the stage. The effigy of the President is on the left of the picture.



SUAVE "FRIEND OF PROGRESS" Robert Noble, delivering a tirade against the United States Government, acted as Prosecutor in the mock trial.



NOBLE, JONES, AND A CHUM(P). This picture proved the identity of Noble and Jones, and more important, it proved their joint activities.

MEET THE MODEL

By William Mortensen

Part Five: ADVANCED MODEL TECHNIQUE

In this series of articles we have been tracing the evolution of a photographic model. We have considered the basic qualifications of such a model, and have discussed several of the more touchy problems in the association of model and photographer. Last month we talked about the procedure for test shots. Now for the training and grooming of the model.—ED.

WHEN the model has made the grade in her tests, it is time for both of you to really get down to work. Everything up to this point has been preparation. Now both of you have a real job to do: the model to make the most out of herself, the photographer to realize as many pictures as possible.

If the model is serious about the business of posing, she will be even more interested in improving her modeling skill than in seeking an immediate yield of pictures. The photographer should realize that good pictures are yielded slowly. You can't get ten masterpieces in one afternoon. Even though the photographer may not get outstanding pictures at every meeting, the model will be improving in competence and ability. The development that takes place in the model can be amazing.

There are two phases of the model's training—general and specific. The former is concerned with improving the model's appearance, the latter with the particular

problems of working before the camera.

The general training covers five points:

1. Carriage.
2. Deportment.
3. Health.
4. Maintenance.
5. Corrective measures.

1. The model must first of all learn to carry herself well. The camera is very critical of sloppy posture.

2. "Deportment" has an old-fashioned sound, but it is a most essential idea for a model. She must learn to banish her jitters and uncertainty and to acquire poise and self control.

3. Good health and vitality are an essential part of the model's stock in trade.

4. "Maintenance" includes such basic necessities as personal cleanliness, and also takes in more sophisticated elements such as care of the hair, complexion and nails, and occasional accessories for pictures.

5. Few models are physically perfect. Many minor flaws, however, may be much improved by corrective exercise or diet.

Under the *specific training*, three points should be noted:

1. The model must learn the *limitations of the camera*. She will learn, for example, that the most effective poses are two-dimensional rather than three-dimensional, and will



THIS POISED YOUNG LADY is the same girl as the one illustrating "Meet the Model" in the July issue. Compare the pictures.



WITH TRAINING the model has become plastic, and can take a variety of poses easily and gracefully.

consequently avoid arrangements of the limbs that project toward the camera.

2. The model must learn *her own limitations*. Through experience and observation she will discover that certain angles of her head or body are unfavorable, and will learn how to avoid them. She will also gradually discover what types of subject

matter she can effectively handle.

SELF CRITICISM

The good model is not interested in merely assembling a collection of glamorous head studies of herself. Far better if she would keep a collection of her *worst proofs*. Let her study these and determine just what it is that makes each of them bad.

Models will prove to be of two general types. The first is the "flash in the pan." She takes hold of her problems with immediate enthusiasm, and for a week or so she looks very promising indeed. Then one day, for no apparent reason, all the fire is gone, and nothing that you can do will stir it again. Instead of enthusiasm that anticipates your wish, nothing remains but rather grudging and sullen compliance. When you meet such a case, the wisest thing is to terminate the relationship as quickly as possible. If matters are handled discreetly, the model's feeling will not be hurt and you will part friends.

Your investment will not necessarily be lost. Often the models that develop quickly will give you one or two good pictures before they fade out.

The other type of model develops more slowly. Usually she takes hold of things with less violent enthusiasm. Her improvement may be more gradual, but it is also more consistent. Systematically and carefully, she sets about the business of improving herself as a model. The photographer, being but human, is quite apt to neglect this model in favor of the more flashy type. But the more deliberate model may eventually surpass the other.

You must at the outset reconcile yourself to one of the more melancholy facts of life—that the better your model becomes, the harder it will be to keep her. A really good model will become known and a variety of opportunities will be opened to her. When the time comes, and the model that you have so painstakingly



AFTER MONTHS OF TRAINING, the model has learned to evaluate the pose, lost her camera shyness, and knows that a slight change in pose will change the mood of the picture, as she does in the pictures above.

trained is offered a better job, be prepared to retire gracefully and philosophically. Your reward, if any, will be achieved in Heaven, and also in the consciousness that your "discovery" has justified your judgment.

A variety of careers offer themselves to the girl who has had the advantage of extended training as a model.

A small number, particularly gifted, may profitably stay in the modeling line.

A number of girls who have worked for me in the past have found themselves good jobs in the motion pictures.

Some of them, of course, go back to their old jobs, but they take something valuable back with them—improved make-up and carriage, better poise and assurance. **END.**

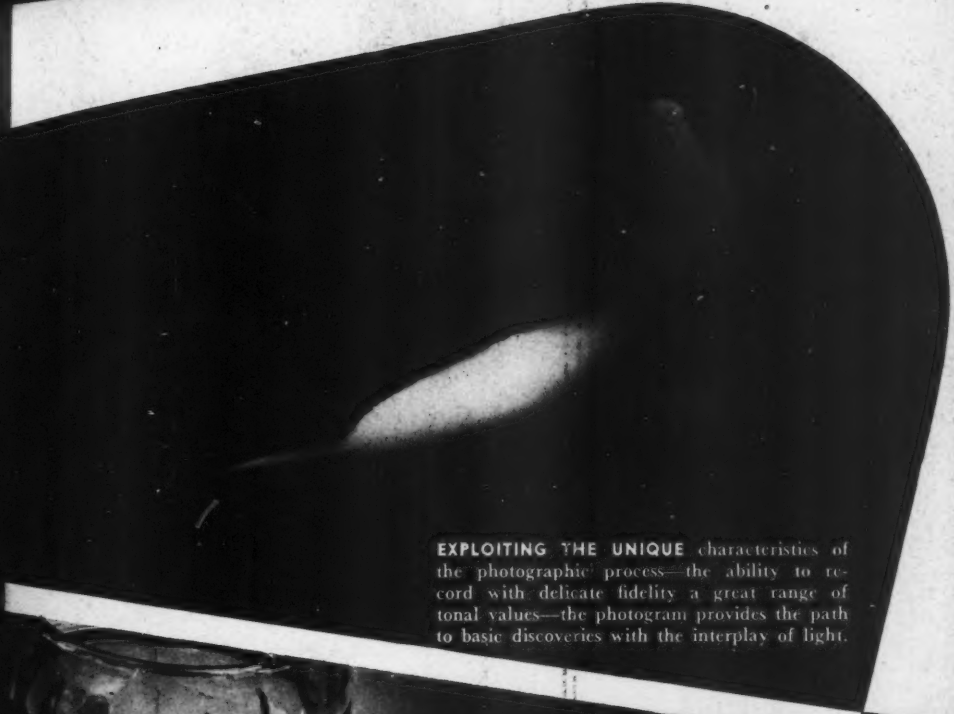
P

AIN'T WITH LIGHT *the*




by L. MOHOLY-NAGY

the Photogram is the Key to Photography



EXPLOITING THE UNIQUE characteristics of the photographic process—the ability to record with delicate fidelity a great range of tonal values—the photogram provides the path to basic discoveries with the interplay of light.



PHOTOGRAPHY HAS CHANGED our way of seeing. Here is a common sight. By isolating the object one may newly appreciate the beauty of the shadows and the reflections. This type of observation educates for the new vision.

PHOTOGRAMS are the key to understanding the photographer's medium. As the painter uses color, and the composer uses tone, the photographer "paints" with light.

ALL PHOTOGRAMS shown here are part of the circulating exhibit "How To Make A Photogram" from the Museum of Modern Art, New York City.

A DICTIONARY FOR photograms can be made to show how common objects modulate light. Here is an egg-beater.

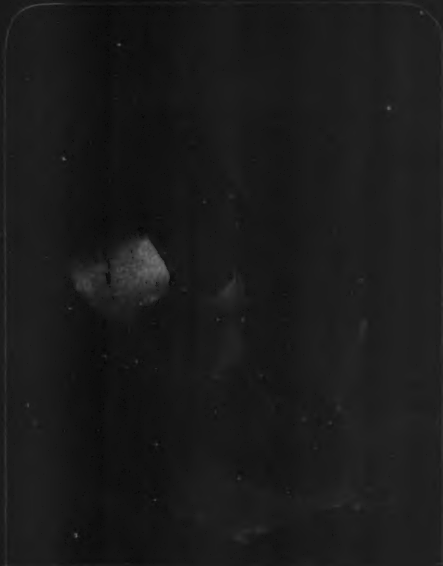


L. Moholy-Nagy

"THE ILLITERATES of the future," says L. Moholy-Nagy, "will be ignorant of the use of the camera and pen alike." At the School Of Design In Chicago of which he is a Director, the students learn to use the camera as a tool for modern living. The concepts of art and photography of the world famed *Bauhaus*, founded in Weimar in 1919 by Dr. Walter Gropius (now Chairman of Architecture at Harvard University) have been carried forward in the United States by L. Moholy-Nagy. It is characteristic that with the country at war he has turned his vast energy to the problems of Camouflage and related military subjects as well as to the development of substitutes for scarce and essential war materials.



A BIT OF lace placed on a sheet of photographic paper, exposed to light, and developed, made this photogram.



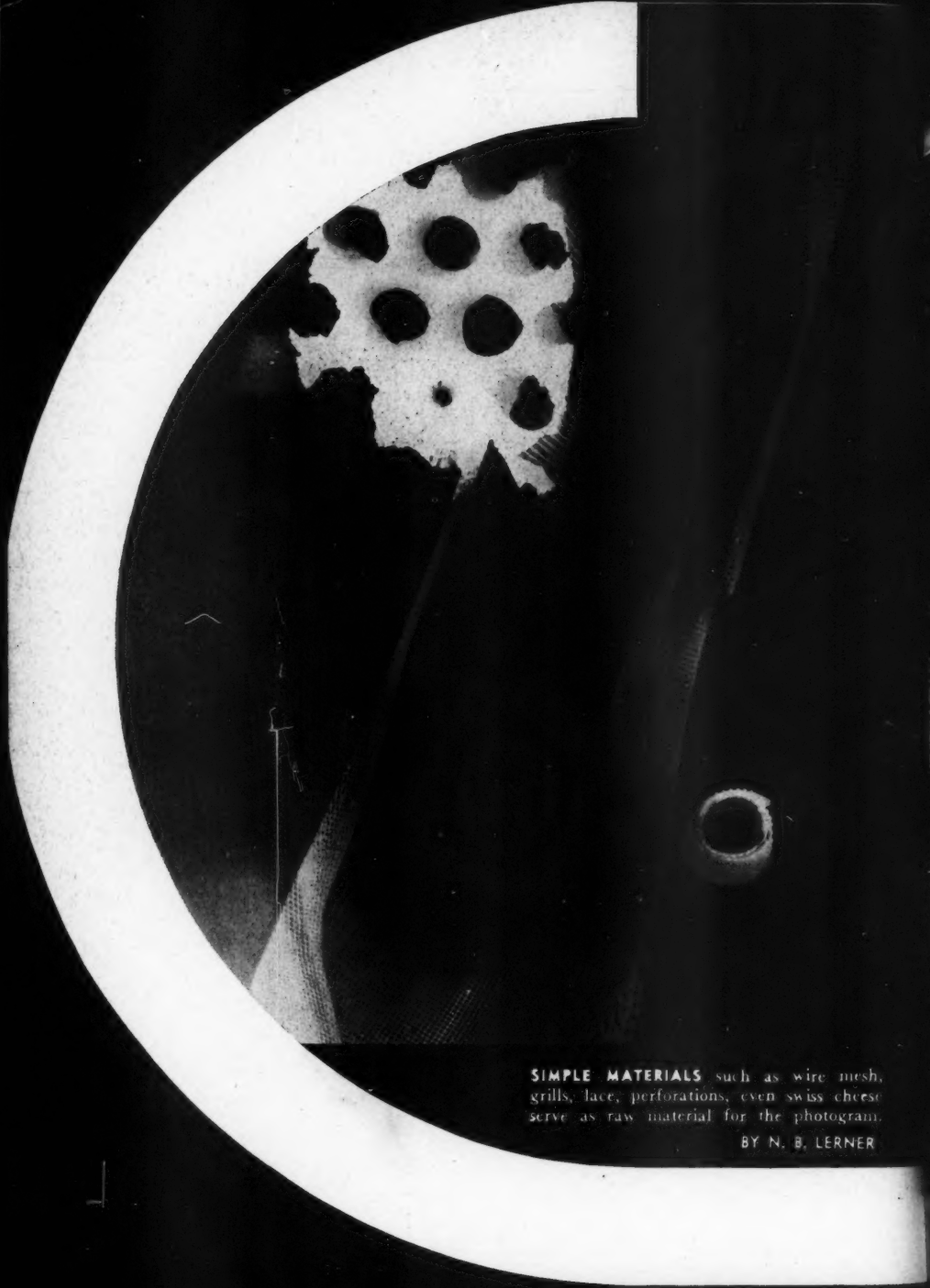
SMALL SHELLS, SOME string and paper produced this shadow-picture—which is another name for a photogram.



PINE CONE SHADOW on blue-print paper. Using it permits watching the subtle paper darkening, when it is exposed to light.



LIGHT-PENCIL DRAWING made with a small flashlight and a black paper cone shaped over the lens to control the light.



SIMPLE MATERIALS such as wire mesh, grills, lace, perforations, even swiss cheese serve as raw material for the photogram.

BY N. B. LERNER

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THOUGH LIGHT entering a room, as in this photograph, or streaming through the leaves of trees are every day visual phenomena, the striking power and beauty of such light radiation has rarely been exploited. **PHOTOGRAPH BY E. BOGART—N. LERNER**



A PLASTIC CRYSTAL radiating light patterns in every direction.

PHOTOGRAPH BY R. B. TAGUE WILLIAM KECK

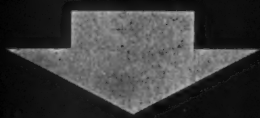
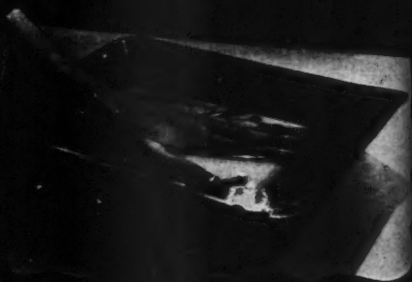


SUCH COMMON light experiences as this interplay of light, shadow and reflection of venetian blinds in combination with fenestration were neglected in the past. The photographer transforms them into a fantastic play of light. **PHOTOGRAPH BY WILLIAM KECK**



THE PHOTOGRAM is as old as photography itself. Fox Talbot made the first crude photogram in 1835 by laying lace on the photopaper he invented. The abstract photogram conjures up as many interpretations as it has viewers.

DIRECT PHOTOGRAM,
made by submerging the
hands in a tray of photo-
graphic developer on a sheet
of contact paper and turning
on the light. The result
is shown below.



AN ALMOST ENDLESS range of gradations is one of the fundamental properties of photographic expression. These subtle differences are achieved most easily in cameraless work—the photogram.

A good photogram has an infinite refinement of flowing gray values between the black and white poles. Mastering the photogram teaches the photographer to keep to the same characteristics of gradation and contrast in his camera work. Good photography with the camera allows us to capture the patterned interplay of light and shadows in the same way as in cameraless photography.

Both lead to a new grasp of spatial relationships and spatial ren-

Page 68, Please





HUNGARIAN FATE BY GEORGE KEPES.

BULLET HOLES, bomb mechanism, wood
en leg, a photogram with a sting.

THEME

and Variations

THE RIGHT EXPRESSION . . . SECRET OF PORTRAITURE

By STUART ALLAN

THE portrait should do more than record a person's looks. It should interpret the character and the mood of Jack or Martha.

The best film, the best camera, the best lighting equipment and technique won't help get a really fine portrait unless the camera catches a good and typical expression of your subject. True, many expressive portraits are caught by accident. But, one cannot depend upon Lady Luck all of the time, nor waste film tempting her. To get good results consistently, learn what it is that makes a good expression and apply this knowledge.

No amount of description can convey just what is meant by good and bad expressions. Actual examples are necessary, and plenty of them. Study the photographs shown here. Then study the portraits done by other photographers to see what gives them that certain spark.



HERE ARE FIVE photographs of the same girl in which the expressions are almost identical. Changes in posing have effected interesting variations, but the right expression has been carried through in each case. Note that the expression on the face can be generally the same whether the mouth is closed or open.



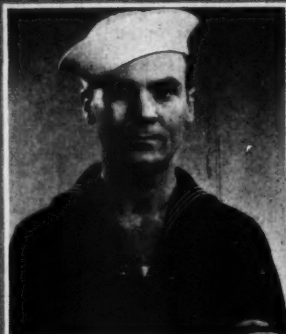
THREE ADDITIONAL EXAMPLES SHOWING how the expression can be kept constant even though the pose is changed to shift emphasis. This is an important point to consider, for it is essential in making portraits to realize that expression is not synonymous with pose. Models needn't always gaze into the starry distance.



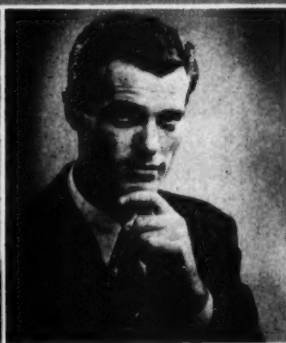
THE EXAMPLES ABOVE vary widely in expression. Changes in eyes and position of the head have created three different character studies. Only the center one is natural and unforced.



TO SHOW THAT POSING can influence the mood, these two pictures were made, keeping the facial expression as near constant as possible, the only change was in the model's hands.



MOST AMATEURS ATTEMPT to get good expressions by making their subjects overact. This series is typical of pictures in which the subject has overacted, and it was in no way the model's fault. A case of over anxiety on the part of the photographer, in trying to get "a lot" of expression; too much "Cigarette Ad."



STUDY IN GOOD and bad expression. In the first the expression is weak; second, the expression is too profound; the third is a good picture of an Adam's Apple; fourth, he must be sitting on a tack? Fifth, a happy go lucky soldier, and a good guy we all like.



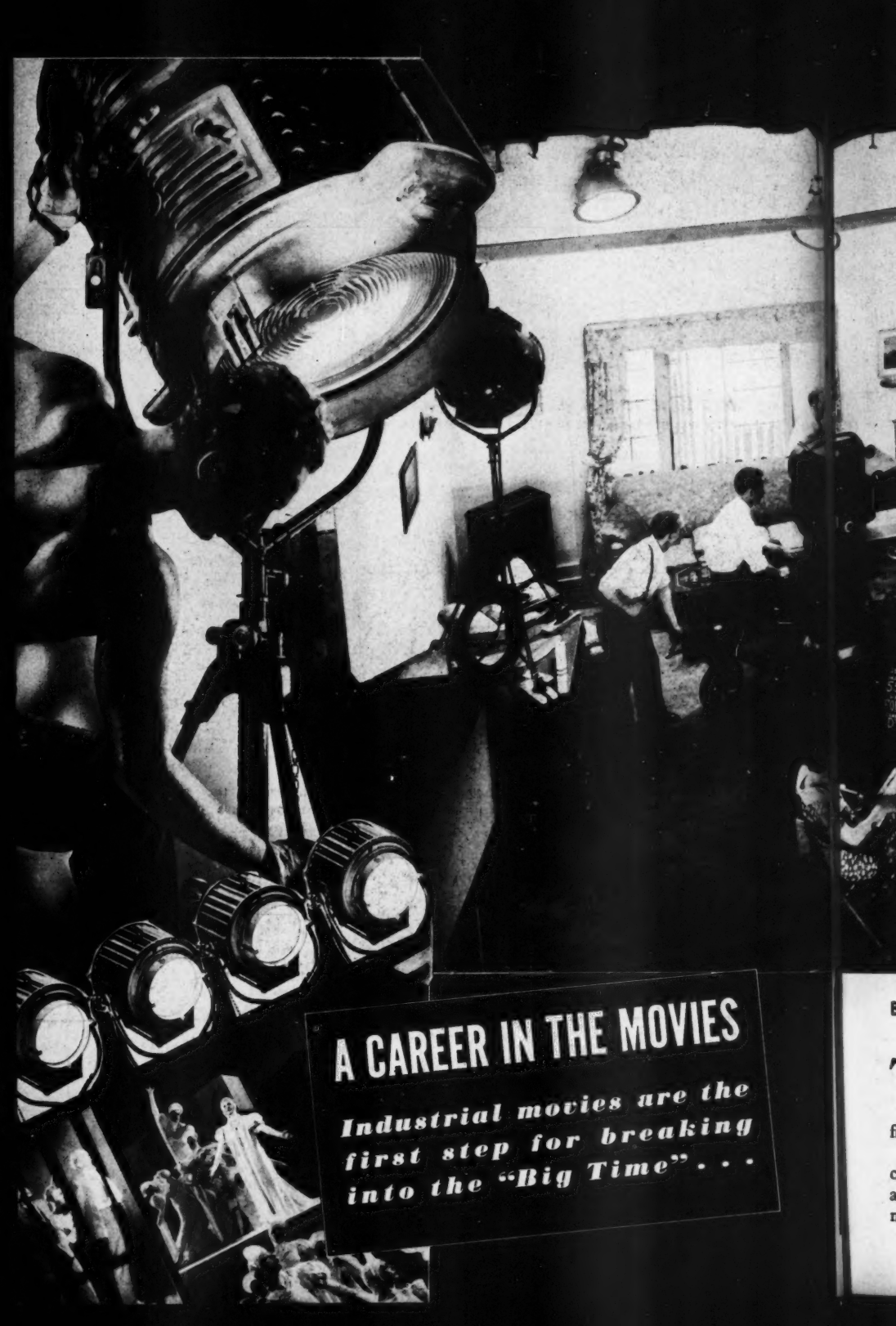
WE DON'T HAVE TO TELL you what has happened to Hank of the home team. The model was good, and the photographer was smart. Q. E. D.



IT TAKES a quick thinking and acting photographer to shoot the second the right expression breaks. A fumble with the cable release is as bad as with a football.



THESE EXPRESSIONS are all different and all good, though the second is too forced. Let her be quizzical as in the first or pensive as in the third photograph.



A CAREER IN THE MOVIES

*Industrial movies are the
first step for breaking
into the "Big Time" . . .*





By JOHN GAFILL

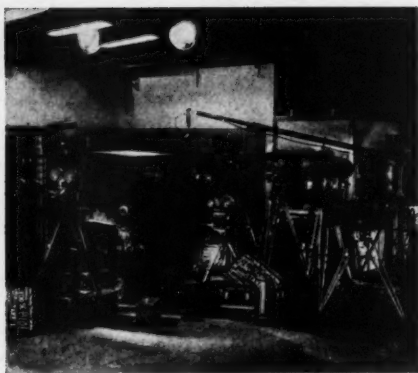
ADDING DRAMATIC PUNCH TO AN INDUSTRIAL MOVIE

THOSE "cinebugs" who yesterday were shooting family and friends with 8 and 16 mm. outfits, are today filming stars of the screen.

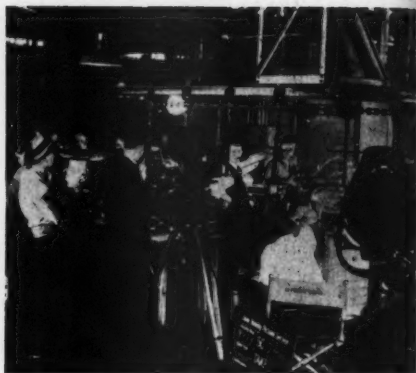
Hollywood draws some of its finest cameramen and photographers from the amateur field. It sifts out real ability by making the road to recognition a rough

one. Labor qualifications, the seniority system, and apprenticeship, are tough hurdles for even outstanding talent to take.

Forward-looking producers agree that there must be a continuous transfusion of enthusiasm, ideas and ideals into the industry. They say a timely viewpoint behind the camera is just as important as



THIS IS ONLY a part of the movie equipment used for an industrial motion picture series.



SCENES FOR commercial movies like this one, are photographed in the industrial plant.

new stars in front of it. Encouraging this idea of training new talent, producer Walter Wanger assisted Dartmouth College to establish a department of cinematography; the University of Southern California offers 16 courses in picture production; Minnesota, Western Reserve, a private school in Los Angeles, and numerous correspondence schools have courses in motion picture photography. This training of talent, not only for Hollywood, but for industrial and educational films, is growing by leaps and bounds.

What You Need To Know

Hollywood says you must have a complete mastery of the camera and its operation, an ability to see and think in terms of photographic light, a sense of artistic composition. To be Director of Photography you must have executive ability, because you will be responsible for a camera crew. You must be able to confer with the director and apply a sense of drama and art to the work. As second cameraman you must know how to regulate the focus, check the camera mechanism between scenes, use an assortment of lenses and filters, thread the magazine, watch film footage, and take charge of the physical operation of the camera. As assistant, you must be a good man-of-all-work. You must be strong enough to carry

and set up the heavy camera, take charge of the slate which identifies the scenes, and anticipate the needs of the first and second cameramen.

To acquire the skill necessary to operate the professional camera with its delicate mechanism—its 40 lenses, to maneuver it on “dolly” and “boom,” and shoot with sound—you must have experience on the “set.” You must learn your way up from the bottom.

One way to get this experience is to apply for a job at the studio employment office, just as you would for any other job. There, if your experience is like that of many others, you will be told Hollywood has some 800 cameramen, two-thirds of whom are employed only from time to time. If you ask if there is an opening for a “still” photographer you will receive the equally discouraging answer that there are 150 “still” men, 75 of them employed once in a while. “We will be glad to keep your name on file.”

Here you face the first hurdle an amateur must take to become a professional cameraman. Don't be discouraged! Remember in your hand is a fine camera and sensitive film. Learn what they can do for you to prove your ability. Be like the camera fan who made a movie starring his Scottie dog. Into it he poured all his talent and enthusiasm. With this film to



BRIDGE CAMERA PLATFORM, made for filming a scene that will run for five seconds on the screen.



Success Army

H. S. Wurtele of Tampa, Florida (above) started picture production three years ago. His first industrial movie was for a sugar refinery, "The Story of Sugar". It was a hit. With the growth of his industrial movie business came new equipment, and a flourishing retail business. Today several assistants, a movie darkroom and projection room with an assortment of projectors, make his miniature Hollywood a mecca for southern movie fans. Below, a removable auto shooting platform from which Wurtele covers games and other events.



A TYPICAL SHOT from an industrial movie, dramatizing the housewife's cooking success.

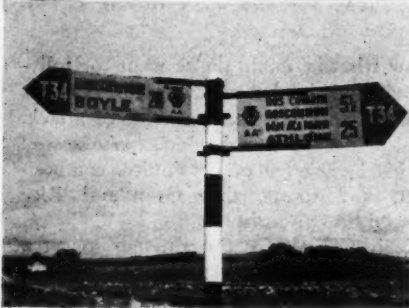
show what he could do he went to Hollywood and landed a contract. Another amateur followed the same line of attack. He made a sports-reel, which spoke so well of his knowledge of continuity, composition, and sports, that Grantland Rice offered him an assistantship.

It is difficult for the amateur to get a hearing in Hollywood; his films stand a much better chance, and speak for themselves of his talent and ability.

While an increasing number of ama-

(Page 87, please)

so you're going to Ireland
PICTURES JOHNNY DOUGHBOY WILL FIND



A KNOWLEDGE of Gaelic helps with Irish Roses, but don't hesitate to go even if you don't speak the old tongue fluently.

SKIRTING KILARNEY'S lakes provides the opportunity to picture the loveliest scenery in Eire.

LOTS OF AMERICAN camera fans will get a chance to take pictures in Ireland this summer at the Government's expense. There is no lovelier land, and war itself could not seem farther away than from the Lake country.

Interesting camera subjects are around every turn of the country roads and the cities are weathered and sturdy as the practical people that built them.

The Derby, the Lottery and politics are

SAILING VESSELS

still fill the many fine harbors of Ireland. This is Galway.



FROM THE STREETS of Galway and a thousand other Irish towns come the "Fighting Irish," a proud and romantic race.

PHOTOGRAPHS FROM PHILIP GENDREAU

dear to the heart of every Irishman. But more important still to him are the rights of man, of his right to freedom. For freedom from oppression he has fought in every war.

In a recent broadcast from Ireland in which American soldiers talked to folks at home, almost every one requested film, so the pictures are being taken even if film is scarce there. **END**

KISSING THE BLARNEY Stone in Blarney Castle. The visitor is held by the ankles and suspended head downward. A slip means a 100-foot drop, and spoils the good luck.

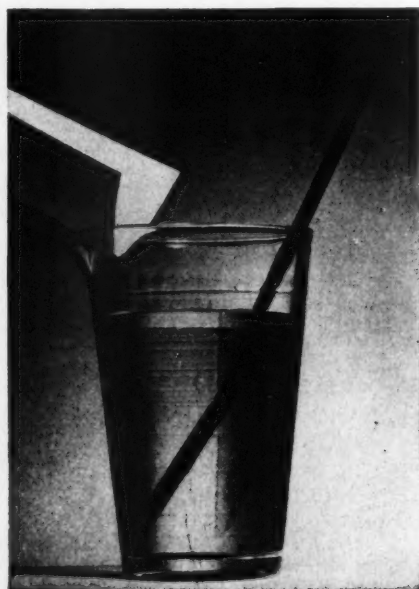


PHOTO DATA

CLIP SHEET FOR PERMANENT REFERENCE

CONTINUED FROM AUGUST MINICAM

Chemical	Grams in 100 cc of Saturated Solution at		Uses in Photography
	40°F.	70°F.	
Mercuric Chloride..... $HgCl_2$	4	6	Used in intensification—very poisonous
Potassium Bichromate..... $K_2Cr_2O_7$	6.5	14	Bleaching agent and most common tray cleaner
Potassium Bromide..... KBr	48	54	Making emulsions. Restrainer, print bleacher
Potassium Carbonate, anhydrous..... K_2CO_3	80	82	Accelerator in developers. Rapid drying of negatives.
Potassium Citrate..... $(CH_2COOK)_2C(OH)COOK$	90	100	Used in toners in color photography
Potassium Cyanide..... KCN	44	50	Used in bleachers and intensification process.
Potassium Ferricyanide..... $K_3Fe(CN)_6$	29	35	Fixing agent for some emulsions. Poisonous
Potassium Hydroxide (Caustic Potash)..... KOH	75	80	Used in bleachers and reducers
Potassium Iodide..... KI	95	100	Accelerator in process developers. Hypo test solutions
Potassium Metabisulphite..... $K_2S_2O_5$	45	55	Manufacture of emulsions, restrainer in developers, intensification and bleaching solutions
Potassium Oxalate..... $(COOK)_2$	28	35	Keeper or preservative in developers. In fixing baths as an acid and preservative
Potassium Permanganate..... $KMnO_4$	3.25	6.5	Used as a developer in the platinotype process
			Reducers, stain removers, tray cleaners, hyro test solutions, bleach bath in reversal process



SHAKE THE powdered chemical into water of the correct temperature, stirring vigorously. Add chemicals to the solution in the order given in the formula being used, completely dissolving each chemical before starting to add another one. For fine grain results distilled water is best; if it isn't available use filtered water.

PHOTO DATA

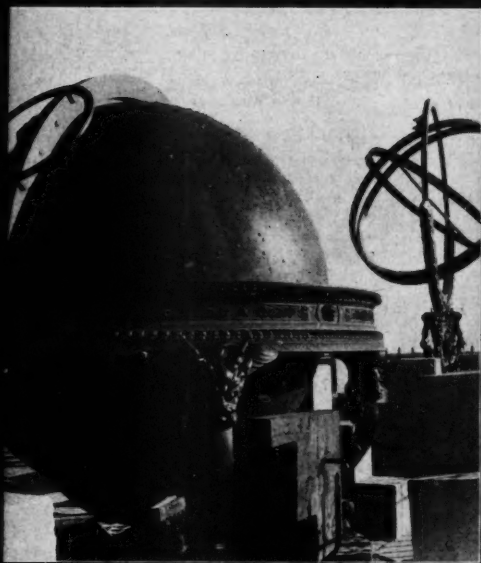
CLIP SHEET FOR PERMANENT REFERENCE

MINICAM
PHOTOGRAPHY

Chemical	Grams in 100 cc of Saturated Solution at 40°F. 70°F.		Uses in Photography
Pyrogallol (Pyro).....	35	55	Staining developing agent. Used only in developers for negatives
$C_6H_3(OH)_3$ (1, 2, 3)			
Silver Nitrate.....	105	130	Making emulsions, intensifiers, physical developers
$AgNO_3$			
Sodium Acetate, anhydrous.....	50	60	Mordant
CH_3COONa			
Sodium Bicarbonate.....	7	9	Buffer in toning
$NaHCO_3$			
Sodium Bisulphite.....	50	50	Preservative or keeper in developers. Acid and keeper in fixing baths
$NaHSO_3(Na_2S_2O_5)$			
Sodium Bromide.....	65	70	Making emulsions. Restrainer in developer
$NaBr$			
Sodium Carbonate, anhydrous.....	10	23	Accelerator in developers
Na_2CO_3			
Sodium Carbonate, monohydrated.....	12	28	Accelerator in developers
Na_2CO_3			
Sodium Carbonate, crystal.....	28	63	Accelerator in developer
Na_2CO_3			
Sodium Chloride.....	30	30	Making emulsions. Restrainer in developers. Hypo-alum toning bath
$NaCl$			
Sodium Cyanide.....	24	46	Bleacher
$NaCN$			
Sodium Hydroxide (caustic soda).....	48	80	Accelerator in process developers
$NaOH$			
Sodium Phosphate, tribasic crystal.....	10	20	Accelerator in developer
Na_3PO_4			
Sodium Sulphate, anhydrous.....	5	20	In negative developers to prevent excessive swelling emulsion. Tends to coagulate gelatin
Na_2SO_4			
Sodium Sulphate, crystal.....	10	40	Same as sodium sulphate, anhydrous
Na_2SO_4			
Sodium Sulphide, fused.....	13	17	Redeveloper in sepia toning. Blackener in process work
Na_2S			
Sodium Sulphide, crystal.....	35	45	Same as sodium sulphide fused
Na_2S			
Sodium Sulphite, anhydrous.....	17	27	Preservative in developers and fixing baths. Blackener for some intensifiers
Na_2SO_3			
Thiourea.....	7.4	11.2	Toner
N_2H_4CS			
Wood Alcohol.....			Mixes in all Solvent proportions
CH_3OH			

A **COUNTER** balancing paper is placed on the weight side of the scale. A clean piece of paper should be used for weighing each chemical to avoid contamination.





SIX YEARS
and China fights on!



TO THE ASTRONOMER the time since Japan invaded China has been only a heartbeat. The graceful wrought bronze of the Old Observatory at Peking. Left, the celestial globe is six feet in diameter and weighs 2200 pounds. Its balance is so perfect it can be moved with a touch. The bronze armillary sphere, right, shows the relative position of the heavenly circles. Compare it with the modern version in Rockefeller Center, New York.

Photographs By Fritz Henle, from Monkmeyer



ON JULY 7, China went into its sixth year of war, a war which has bitten off huge chunks of her land and taken a terrible toll of lives and wealth. That her people are able to smile is a tribute to their intestinal fortitude, for many times they have had very little else to fight with.

In Canton, a city held by the Japs, a cobbler works in the back of his shop in spare moments to produce shoes, not for his customers but for his country. In Hankow a girl fills bullets. In Lanchow a family weaves cloth. In a thousand towns

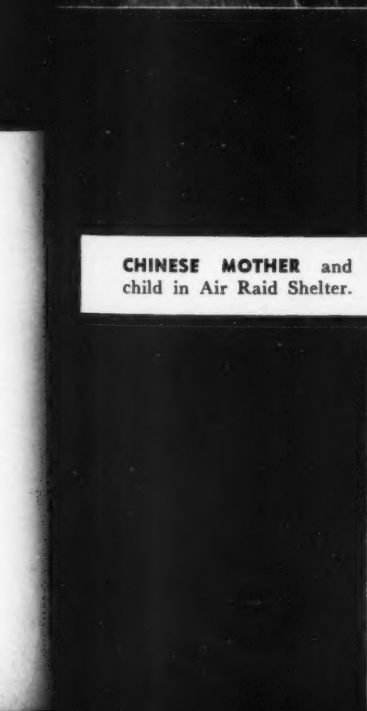
inside and outside the enemy lines Chinese patriots have set up their home shops to supply their army.

Fritz Henle has hundreds of striking pictures of China's landscapes, of her temples and cities, but none that tell a more eloquent story than the Chinese mother and her child. And here is the smiling merchant from Peking, who is willing to start over with his bare hands at an age when we in America are ready to retire.

These are the faces of people who will win their freedom from the yoke of the Axis, with their hearts and hands.



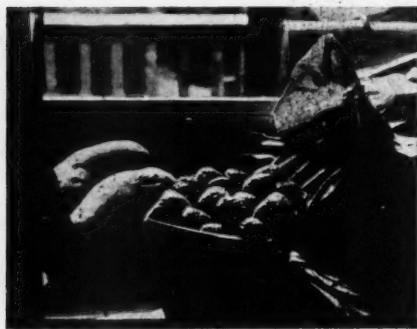
SMILING MERCHANT from
Peking. He too, fights on.



CHINESE MOTHER and
child in Air Raid Shelter.



Being Critical



"BACK FROM MARKET." *f*3.2 1/60th Leica

● A dramatically lighted still life, made by the sun-light coming through the window. We like the composition, detail, and the sparkle of light and shadow in this shot. However, the welter of unimportant detail behind the window distracts the observer's attention. A slight cropping on the left increases the outlook and eliminates the window frame. We like the atmosphere of this picture, our favorite of the month.



"INTERESTED." Argus, 1/20, *f*4.5, Superpan Supreme.

● The effect of this picture is minimized by the distracting light and conspicuous pattern of the background. The background should not be brighter than the face of the subject in this type of shot. Had the camera been farther from the subject you would have eliminated the distortion in the knee and hand nearest the camera. If you want to be a news photographer, don't leave open spaces in your pictures.



"STORM GOD." 1/25, *f*3.5, Wratten A filter.

● An unusual storm picture—a perfect example of good composition in a genre shot. The dramatic effect might have been greater if a small boat had been mirrored in the water. To sell your pictures you might contact a photo agency, or find a listing of markets in a writer's magazine, such as *Writer's Digest*.



"FIELD GUARD." No data given.

● We have missed this sort of picture since the war began, pictures of our uniformed boys. We liked this picture for the story it told, for the photography in it, and the thought behind it.



PRODUCTS

Leather Gadget Bags

The Frank A. Emmet Co. has an attractive English-type line of gadget and camera accessory bags. Cases made of top grain cowhide,



with zippers and felt linings are available for all camera sizes. For complete details on bags write to the Frank A. Emmet Co., 1264 South Fedora Street, Los Angeles, California.

Star Projector for Navy

As an aid in teaching celestial navigation to the rapidly expanding aviation personnel at the Ground School of the U. S. Naval Air Station at Pensacola, Florida, a new star projector has been built by Bausch & Lomb which projects 145 navigational stars on a spherical dome, providing means of identifying these stars by

their position and degree of brightness.

The stars appear realistically in the sky through a period corresponding to a 24-hour cycle. Instruction is speeded up. The instrument can be used in the daytime when no stars are visible and it can be operated at night when bad weather obscures the stars outside.

At the center of the instrument is a light source surrounded by a concentric sphere, $3\frac{1}{4}$ " in diameter, in which 145 minute pinholes have been drilled in three different sizes, 3/1000, 5/1000, and 7/1000 of an inch in diameter, representing three different star magnitudes.

Surrounding this inner sphere is another larger one, $25\frac{1}{4}$ " in diameter, containing 145 lenses each one of which lies along the same radius as its corresponding pinhole in the inner sphere, so that each star is projected along a radius at its proper azimuth and declination. A stationary hemisphere surrounds the lower half of the spheres and conceals the stars as they reach the horizon.

Celestial navigation is becoming increasingly necessary as the cruising range and altitude of planes are increased. It serves as a check on dead reckoning when marker beacons, radio beams, and landmarks are left behind. It consists in establishing lines of position and obtaining a "fix" by observing two or more celestial bodies, or by taking several observations of the same celestial body.

(Page 76, please)

AUGUST CONTEST CALENDAR

Open to	Subjects	Prizes	For copy of rule, write to	Contest closes
All amateur and professional's.	Bright, new ideas for fall and winter MINICAM covers.	\$100, \$75, and \$50 U. S. Defense Bonds.	See page 94.	September 10.
Amateur photographers.	Photographs must dramatize some phase of our civilian war effort.	\$500 war savings bonds awarded every month.	Victory Photo Contest, Victory House, Pershing Sq., Los Angeles, Calif.	Last day each month.
Press photographers.	Men in the news smoking cigars.	\$50, \$25, five prizes of \$20, five of \$10. Silver and bronze medallions.	Cigar Institute of America, 630 Fifth Avenue, New York City.	Three competitions, ending June 30, Sept. 30, December 31, 1942.
Amateurs.	Any.	\$25 in awards, including three \$5 prizes weekly.	Camera Contest Editor, Chicago Herald American, 328 W. Madison St., Chicago.	Weekly.
Amateur photographers only.	Anything. Awards based on subject interest and initial impact.	\$10, \$5, \$4, \$3.	Mechanix Illustrated, 1501 Broadway, N.Y.C.	24th of each month.
All amateurs and professional's.	Pictures of Freedom.	\$100, \$50, \$25, \$10, U. S. War Bonds.	Freedom House, 32 E. 51st St., New York City.	September 15.
All Camp Fire Girls.	Shots of Camp Fire Girls. Shots to be sent to boys in Service.	\$25 War Bond Photographic equipment.	Marianna McNees Camp Fire Girls, 88 Lexington Ave., N.Y.C.	September 15.

M ★ o ★ v ★ i ★ e ★ s

photographers should see

by Joseph Wechsberg

★ Camera-fans all over the country have been eagerly awaiting the second Orson Welles picture. They remember Gregg Toland's memorable photographic job on "Citizen Kane" with its revolutionary innovations. *The Magnificent Ambersons*" (Mercury-RKO Radio) may seem less sensational, as far as story, acting and directing are concerned. Orson modestly satisfied himself with writing, directing, and producing the picture, without doing any acting. Photographically, it's a masterpiece. Stanley Cortez, one of Hollywood's young, most distinguished and progressive cameramen, drew the plum assignment. He did a provocative, stirring job, that should bring him an Academy nomination.

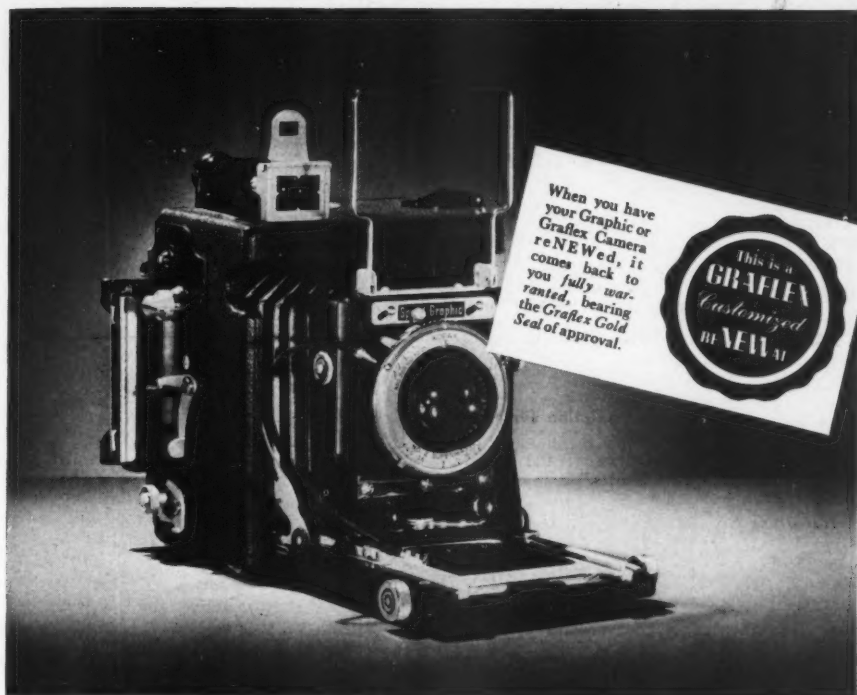
This is modern, realistic camera work at its best. It's an artistic job without being "arty." Cortez has a natural feeling for the medium with which he works. He knows the necessity of a flawless technique—but never allows mere technicalities to spoil the intrinsic, emotional values of a scene. The "Pan Focus" (extreme depth) technique which aroused so much comment in "Citizen Kane", is used throughout the picture, in a more perfected, less conspicuous way. There is a long sequence showing Tim Holt and Anne Baxter taking a buggy ride, through their Mid-Western home-town. We see the streets with the facades of ugly houses, rows of windows and signs above the stores; an ever-changing background with every detail sharp and distinguishable, taken from a low angle. There is that already famous "take" when the camera describes a 350-degree turn around the large ballroom of the Minafer home spying into corners. There is the sequence showing the repulsive young hero burst into a neighbour's house. We don't see him; we stop at the threshold; in a wide-angle panorama the camera embraces the stuffy, Philistine atmosphere of the chintz-and-trash living room. We become aware of the hero's snobbish attitude, because we see the scene the way he sees it. It is photographic eloquence, the reverse of the usual Hollywood

technique which shows people doing things, not thinking.

Technically, there's a lot to learn. Cortez' sharp, hard sidelights, his low-angle perspective create an almost painfully realistic approach. As the camera embraces the phony magnificence of the Minafer stairway (remember the opera back-stage scene in "Kane"?) it makes clear the whole falsehood and hypocrisy of the once-powerful family. The camera always seems to be eavesdropping in a casual way. When two persons are walking along a street, or through the rooms of the mansion, the camera sticks to them, without breaking up the take into close-ups and long shots. It is a perfect job, and Orson Welles well knows how much he owes to the camera. For the first time we see photographed credits. While Orson tells the name of each player, his picture appears; while he names his make-up man, photographer, soundman, etc., we see their work by way of a short photo reportage.

★ Special blackout tricks are tried in "Reunion" (Metro-Goldwyn-Mayer), now being photographed by Robert Planck. The story is laid in German-occupied Paris and much of the action takes place during black-outs. Planck uses special filters for the blackout sequences. Like director Jules Dassin, he doesn't believe in "unusual" shots, unless they "tell the story." Dassin considers the camera "the seeing eye", and he favors telling a story "the photographic way."

★ On the set of "White Cargo" (Metro-Goldwyn-Mayer) Harry Stradling, director of photography, is using a "Lamarr" which doesn't mean Hedy, but a newly invented gadget for the camera that makes special close-ups possible. Up to now the close-ups minimum between camera and player was two feet. If you went nearer, the subject got out of focus. The "Lamarr" allows close-ups at several inches. It was invented for Hedy, in order to give us an extremely "close" close-up.



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And for facts that help you save time, trouble and materials in your photographic work, get *Graphic Graflex Photography* (\$4) and *Photographic Enlarging* (\$1.95) at your camera or book store. **Invest your savings in U. S. War Bonds and Stamps.**

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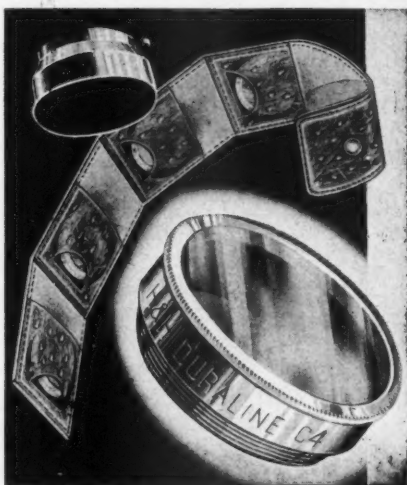
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New Harrison filters are now available to fit Eastman holders. The filters are made of the highest quality optical glass, and are of special thickness for adaption to Eastman Series V, VI, VII, VIII holders. The filters will not rattle,



the edges are bevelled for protection against chipping. Each filter is enclosed in a hand-some felt-lined leather case. Harrison also supplies filter cases for several filters.

For further information write to Harrison and Harrison, 8351 Santa Monica Blvd., Hollywood, California.

Frames for Pocket Pix

The Biber company has a new picture gadget on the market this month, the "Fold-O-Frame". This is a small paper frame used in framing snapshots and small pictures. The frames are blue and silver, and brown and silver, and make a permanent frame. By inserting the picture, the frame forms a stiff back also, so that pictures will not become dog-eared. Price? Two for ten cents.

A.W.V.S. Photographers go to School

The American Womens Voluntary Services have been using photographers in their volunteer work. In order to make their efforts of even greater value, The New York Institute of Photography has prepared a course in Advanced Defense Photography. The members of the A. W. V. S. who qualify in preliminary tests are enrolled in the advanced courses. The complete services of the New York Institute of Photography and the staff and the facilities of the School have been donated. The courses specialize in flash photography and photo-journalism; they have been designed to prepare the students for every phase of war-time and defense photography, including such specialized work as blackout flash, infra-red, and disaster photography.

(Page 78, please)



Official U. S. Navy photograph

Getting the Range!

ENEMY RAIDERS pay little heed to rainy weather. Neither do Navy gun crews... as flash photography shows in this picture of a protecting gun crew aboard an American merchantman... *taken in the rain.*

At sea, and on land and even in the air, flash bulbs are helping to get the picture every time, more effectively, independent of lighting conditions.

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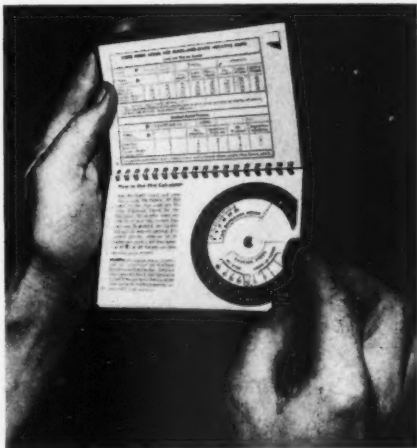
MINI ENLARGEMENTS

PO BOX 193 GRAND CENTRAL ANNEX, N.Y.C.

New Computer For Picture Exposures

At the request of the United States Navy, the American Standards Association has made an Emergency American Standard "Photographic Exposure Computer." This exposure guide will be used for both aerial and ground photography, on naval vessels and on military planes.

Although the Computer was designed for the Navy and Army, it is being sold to the general public. The main idea behind this Computer was to discover a means of determining satisfactory exposure for a variety of light and subject conditions, using different types of films.



The Light Index indicates the amount of light available at any point on the earth's surface a given month and hour, disregarding weather conditions such as haze and clouds. The proper value is determined in the Computer with tables covering all latitudes for all months of the year, at all hours of the day.

The Scene Index indicates the effect on exposure of clouds, haze, shade and scene structure. A table gives index values for scenes at different distances, under a variety of conditions of shade, and under different cloud conditions.

In addition to the tabular data, the Computer includes notes on the significance of each of the items involved, indicating the theory behind the work. There is an Appendix, in which numerous suggestions are made to help in obtaining usable negatives under normal conditions. Tables for photoflash and photoflood are also included.

The Computer is pocket size. The Military edition is made of special hard-wearing materials, while the civilian issue, though containing the same data, is made of a different material because of lack of the necessary priorities. The Computers are available at any camera store, or from American Standards Association, New York, N. Y.

CAMERA CLUB

NEWS AND IDEAS

If this hot weather keeps up, we hope somebody sells us an air cooler for our darkroom. As it is we're using tropical developers.

The latest news from the camera club front:

The Lew-Burn Lens League of Maine has elected new officers. They are anxious to receive exchange exhibits from other clubs on a dutch treat basis at any time. If you have an exhibit for them, and would like to see theirs, write to 709 Main Street, Lewiston, Maine.

The 35mm Club of Boston will give a bronze plaque made by Leonard Craske of the first president of the 35mm club, Chester Crandell to the winner of the advanced class of competitors in their competition. The award is to be known as the Crandell Memorial Award.

The Atlanta Camera Club got so many swell prints in one competition, that they couldn't decide which was best, until finally one member withdrew his print. Laurels to H. J. Phillips for that most American generosity.

The Rockefeller Center Camera Club held a

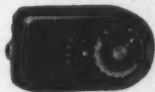


Easy Road with the DOUBLE-DUTY MASTER

"A package of film has always gone farther since I owned my Master" states this professional. "Until recently, however, I thought mainly of correct exposures and little of film conservation. But to-day, a photographer needs the film-saving advantage of the Master. Its extreme accuracy, and the WESTON exposure dial that enables you to get exactly what you want on each negative, saves plenty of film and gives it double-value in these less-plentiful days". Weston Electrical Instrument Corp., 649 Frelinghuysen Avenue, Newark, N. J.

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SLEEPMATES



YOUNG GUATEMALA

goes to Cecilia Egan for her print of "Young Guatemala."

dinner on the night they took down their salon. Apparently, those guys like to work on a full stomach.

First Prize in our monthly print competition and the prize of five dollars in War Savings Stamps goes to Ed Arnold for his print, "Sleepmates."

Second Prize of two fifty in Savings Stamps

There is no entry fee for the contests. Send your prints to the Camera Club editor, Minicam Photography, Cincinnati, Ohio. All prints will be returned if you send return postage.—ED.

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INSIDE Hollywood

HOLLYWOOD photographers and pressmen who previewed Walt Disney's "Bambi" agree unanimously that it is Disney's best. In conformance with his technique, it so personalizes the lives of animals, in this case a family of deer, that hunters, after seeing it, feel that their gunning days are over and that future hunting will be done with the camera only. Comments of this nature were heard in the theatre after the preview. There was a great deal of awe at the mighty achievement of the Disney crew. Entertainment lasting one hour, nine minutes and 33½ seconds required five years to make, and used 6,259 feet of film in the finished production. This footage comprised 100,144 frames (16 frames to the foot) and four drawings to a frame, making a total of 400,576 drawings. Actually, before editing, the job entailed several million drawings. In the final Technicolor projection, continuity is so smooth and the illusion so real that one sometimes forgets that Disney features are hand-made, not camera-made. Yet, the camera plays so important a part in the original planning and drawing that "Disneys" are not simply offshoots of cinematography. In garnering material for the animators, thousands of feet of movie film and thousands of sheets of still film are used. Disney has a capable still staff, headed by Earl Colegrove, one of Hollywood's best, and in addition to hundreds of artists, adaptors, musicians, directors and animators, a staff of cinematographers who search out the original subjects in their native lair. As Disney is engaged in making educational films for the armed forces, "Bambi" may be his last full length movie of this nature for the duration. This makes it doubly imperative that photographers interested in animation techniques see it.

THE HOLLYWOOD PRACTICE of licking the contact points of a flashbulb with the tongue before using it, often confused and amused visiting photographers from other parts of the country who could not understand the purpose or benefit of the licking. Those who did often questioned its value. Theorists had it that salt-spray from the Pacific corroded or coated the contacts, occasionally causing misfiring. Others thought moisture applied to the contacts aided conduction of current. In either case, it meant little in the past except where actual corrosion or coating was found, and then the metallic taste was none too good. Now, however, the practice, or others that serve the same purpose, will be useful. Manufacturers of flashbulbs, compelled to use iron instead of brass bases, and solder with a lesser tin content for contact points, warn that corrosion is possible and should

PSYCHOLOGICAL LIGHTING, that stunt pulled by Stanley Cortez on the Universal lot, has been the subject of a good deal of ribbing as well as applause. No one familiar with movie technique will deny that tea-jerking mood music often brings needed facial expressions, or that bulldozing or sad narrative will bring to the face of the subject the exact expression the photographer or director wants to capture. When shooting "Eagle Squadron", Cortez was unable to resort to the customary mood mechanisms because of sensitive sound equipment. Once shooting began, silence had to prevail. The stark realism of the "commando" scene could be easily nullified by one unsuitable expression. Cortez' inspired idea of using a form



of light, glaring in the eyes of the subjects and making them tense and "in character" but not reflecting on the movie film, was suggested by recent experiments with blackout bulbs on movie sets. When it was proven that red and infra-red rays had no effect on movie film, banks of red lights were set up, and at the moment of shooting were turned on and aimed at the eyes of the subjects, causing them just enough discomfort to force the expressions desired. The term applied to this device, "psychological lighting", is a typical Hollywoodism. "Uncomfortable light" would probably be more to the point. In either case, the idea is excellent in that it is effective, and will no doubt be used by other movie craftsmen when group expression is the prevalent problem.

MADELEINE LeBEAU, a French-refugee actress now at Warner Brothers, was acting before the cameras. There was a sudden explosion, and Miss LeBeau swooned into Errol Flynn's arms. The scenario did not call for this scene. A 500-watt "inky" light bulb had exploded, and the actress, once bomb-shocked, heard the explosion, forgot temporarily where she was, and passed out cold.

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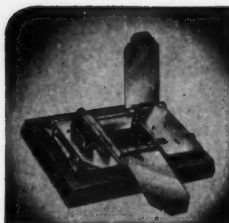


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AIR BELLS

ONCE UPON a time, very long ago, almost two weeks ago in fact, there was a big giant who lived in an air-conditioned office in a cave in the middle of an island called Manhattan. His name was GoLIFeTh. Now far away was a little guy with a sling-shot called Dave MINICAM.

One day pictures on a sedition trial in Los Angeles come into the big giant's office. Some pictures were used in convicting the two seditionists Noble and Jones, only these weren't the pictures. The real pix that had been used in the trial had been taken by a West Coast pal of Dave's, one, Don Paul.



But the big guy wasn't going to let a few facts stand in his way. He says to one of his minions, "Set this up in a page like as if LIFE got the conviction with its pictures. Call our pictures, 'Exhibit A', that's always good."

Don Paul, who had been smart enough to take the pictures and offer them to the F.B.I., and who had been subpoenaed and spent many days in court and in his darkroom (see page 44) helping the Government convict these seditionists was mad as a box of hornets. Don wired GoLIFeTh quoting the Federal District Attorney who said Don's pix were the only ones used; Dave wrote GoLIFeTh too, a nice letter asking if he might not have been wrong. They both got the silent treatment from the giant. That's why Dave is practicing with his sling-shot.

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○ ○ ○

FOR ALL THE boys in Service we had a set of beautiful beach shots that were to have run in *Air Bells*. Now comes Postmaster Frank Walker's decision that cheesecake ain't good. The worst about the new decision, for publishers, is that the postoffice department refuses to say in advance what is publishable. In effect, the postoffice says, "We won't tell you what the law is, but if you don't obey it, you'll burn." No doubt Rubens, Goya, Ingres would have received a thumbs-down on many of their great works and Sandro Botticelli would have been boiled in oil for his "Birth of Venus".

○ ○ ○

WE THOUGHT THAT the slides used in the magic lantern talks of the '90's were all static scenes, but Louis Walton Sibley of the American Museum of Photography, Philadelphia, put on a show at the Agfa dinner in New York last month using some of the ancient slides from the Museum collection that proved otherwise. There were ghosts that danced in a church-yard, a Juliet that came out on a Venetian balcony to greet a lover who rowed up in a gondola and many other elaborate and moving sequences depicting life in the simple days. The shocker, which would never get into a movie or magazine today, showed Brigham Young fast asleep with a dozen assorted wives in a bed beyond Hollywood proportions.

○ ○ ○



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Lane Gets Wings

Lt. Will Lane, who left his post as managing editor of MINI-CAM to join the armed forces, graduated this month from the Officers' Training School at Miami Beach, Florida. Lt. Lane was in class 42F. While he was stationed at Miami, Beach, Lt. Lane roomed with Thornton Wilder, author.



OUT OF THE LAB

To remove the brown stains from hands and nails, immerse the hands in a 1:500 solution of potassium permanganate for five minutes. Then immerse the hands in a 5% solution of sodium bisulphite, and the stain will disappear. Both of these solutions are harmless.



When the glass stopper of a bottle sticks in place, tap the bottle neck all around with a piece of wood. If this will not help, heat the bottle neck carefully. Vaseline, on the stopper will keep it from sticking again.



To clean bottles and trays, rinse in a 20% solution of hydrochloric acid, to which a few grains of potassium permanganate have been added. It is best to do the cleaning in the open air, due to the vapor given off by this solution. Rinse the bottles and trays for several hours in water afterwards.



Chemicals will not oxidize so quickly if the bottles are kept full all of the time. As chemicals are used, marbles, paced in the bottom of the bottle, will keep the bottle full.



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October 1	Pacific Miniature Print Salon.	Miss S. B. Yee, Secretary, Pacific Camera Guild, 420 Market Street, San Francisco, Calif.	4 \$1.00
September 26	★The Second Annual International Victoria Salon of Photography.	Al. Woods, Room 4, 640 Fort Street, Victoria, B. C., Canada.	4 \$1.00
September 15	★The Third North American Salon of Photography.	Edwin C. Rosenberg, 1101 E. Grove, North Sacramento, Calif.	4 \$1.00
November 14	★Fourth Annual Salon of Cat Photography.	Mrs. A. A. Gour, 6438 Kimbark Ave., Chicago, Ill.	1 to 4 \$1.00
September 19	★Atlanta Salon of Photography.	Mrs. George Bird, 685 E. Morningside Drive, Atlanta, Ga.	4 \$1.00
November 14	★Sixth Southern Salon of Photography.	H. F. Meath, 33 Government Ave., Norfolk, Va.	4 \$1.00
October 6	★PSA Exhibit and Salon.	J. R. Gouley, 5507 Ready Ave., Baltimore, Md.	4 \$1.00
October 15	New York Salon of Photography.	John W. Docher, The Camera Club, 121 W. 68th St., New York N. Y.	4 \$1.00
September 19	17th Annual Salon of Photography, Museum of Fine Arts of Houston.	Salon Jury, Museum of Fine Arts, Main and Montrose, Houston, Texas.	4 \$1.00
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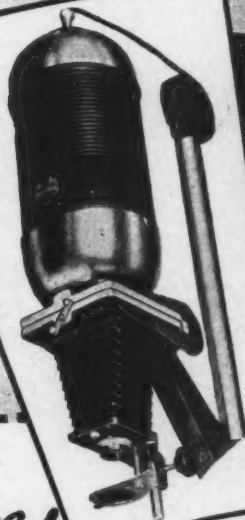
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Photographs Help Convict Seditious

(Continued from page 45)

ing cast the die by entering the hall with a camera, I shot three pictures, half-heartedly, constantly wondering when I would be thrown out on my ear. Resentment was evident in the audience. That left only the stage to photograph, and that was difficult because of its height and the low camera angle necessary. The one thing I wanted to show was the effigy on the stage, and the defendants, Noble acting as prosecutor and Jones acting as chief justice, with printed signs on the stage identifying them. To get this picture I went up to a balcony in the auditorium, shot from one hundred feet away, using flash, later printed only the stage area. As a precautionary measure, before taking the pictures, I had a friend check up on all exits should we find it necessary to leave in a hurry.

A few days later I turned over a set of prints to the F. B. I. They were filed away, and I heard nothing about them for six months. Then came word of the government's trial of Noble and Jones on a charge of conspiracy. The pictures loomed large as evidence. A Federal Marshall tagged me with a paper and told me to appear in court. The F. B. I. called and asked that I make a dozen prints, one for each member of the jury. The pictures were introduced as government exhibits on the second day of the trial. On several occasions they were handed to witnesses to refresh their memories, or to corroborate their statements. On admission of the pictures by the court, the defendants turned green. Their entire defense lay in their having had no active connection in their activities (the federal charge being *conspiracy* to commit sedition), yet the pictures showed them working together in the mock impeachment trial linking them irrefutably. As the impeachment had continued even after war had been declared, the pictures were admissible as being the groundwork for future seditious activity. **END**

A Career in the Movies

(Continued from page 65)

teurs are recognized by Hollywood, others find a camera career in the less glamorous, but fascinating, field of industrial motion pictures. This ten-million-dollar business uses all types of camera talent.

Because industrial film budgets are limited, salaries are more modest. Therefore, these studios are inclined to take in the less experienced, let them rub shoulders with imported professional cameramen, film editors, etc., and shift them from department to department. This is the finest kind of training. It assures the camera-minded of an all-round production background. Many an amateur whose heart was set on being a cameraman finds himself satisfied as a film editor, director, or animator. Others find this experience filming industrial products in Detroit, and elsewhere, a stepping-stone to "shooting" stars in Hollywood.

In addition to camera careers open in big industrial studios, a demand for cameramen is being created by corporations which have set up their own movie-producing units. One talented amateur filmed his trip through the Rockies. Officials of the railroad he traveled, saw and bought this film, hired him to make more like it. Another chose stream pollution as the subject for a movie, and, on the strength of the picture, sold his services to a private producer.

Many amateurs are taking a more direct road to a movie career. They are becoming photographers of Main Street. The skill they have acquired filming their friends is turned to profit making pictures advertising local industry; films selling real estate; films showing the work of charities. They entertain luncheon clubs, civic groups, grange meetings.

Battles for Home Projectors

Castle Films, 30 Rockefeller Plaza, New York City announces the release of a new film, "Midway and Coral Sea Battles". The new release comes in both 8mm and 16mm. It shows the movement of troops to Australia, the attack on Midway, the bombing of a Jap cruiser, and the sinking of the aircraft carrier Lexington.

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Paint With Light

(Continued from page 56)

dering. The receding and advancing values of the gradations, which are nothing but "light-tracks", can be used also for space articulation without rendering objects in nature. Such an approach leads to the understanding of new art forms, especially architecture and the motion picture, and simultaneously gives an insight into the idea of space-time. This work does not have to be essentially for the sophisticated, nor has it to be a consciously incorporated approach in everybody's work. Both the photographic amateur and the layman, acquiring through photogram making a deeper understanding of light and space values, will be stimulated to exploration, experiment, and to make fuller use of all the potentialities of the camera.

END



"I knew we should have bought Stanley's camera instead of that chemical set."

The Male Animal

(Continued from page 18)

and areas of highlight. The greater problem, that unromantic area of thinning hair, I avoided rather than solved by cutting it off, making an excuse by including a pipe and a bit of hand.

Another picture I took with similar arrangement was of a younger man, who very much liked it. He said, however, that he regretted losing the top of his head. I said I was sorry but that if I had got the top of his head in I would have to have taken a longer shot making his head smaller. He said, "No, I like the head big." I said that in that case it would be necessary to lose the hand and most of the pipe, and believe it or not, he asked me rather sourly if it would not help if I got a larger camera!

I use always in the studio, on the stage and outside a 1/2-plate reflex built by Adams of London, one of the finest large English reflexes. It has a focal plane shutter giving speeds on bulb of 1/1000 down to 1/6 of a second, and for most of my shots I use the 1/6 of a second, working at f/8, using Kodak plates; never films. With this outfit, I use three lenses, all 4.5, one 7 1/4 inch, one 12 1/4 inch, and one 14 inch. For most big heads I use the 12 1/4 Dallmeyer. In the studio I have the camera mounted on a stand of my own design which has extreme mobility, running from 2 ft. off the floor to a height of 9 ft. in a moment, and fitted with both a ball and socket head which enables me to tilt the camera through 180°, and also a step to enable me to use the reflex hood even when the camera is 9 ft. from the floor.

To overcome the difficulty of very pale lips on men, I use a special grey lipstick I have had made. It is odd, but a tough young man, who would scream the house down if a red lipstick were suggested, will submit to grey without demur! **END**

New Beauty in Kodachrome

A new process is used by American Masterpieces, 1228-29 Richfield Bldg., Los Angeles,

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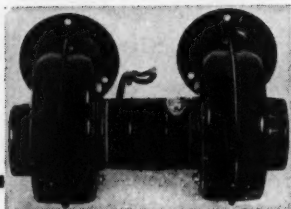
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Make Up

Caprice
With grease.

Within the Pale

There was a young man from Nantucket,
Who washed all his films in a bucket,
Because they got soapy,
And he gave up hope, he
Decided the film was all bad, and to chuck it.

We don't necessarily recommend bulb exposures
for shots of tulips.

In Order, 1942

Swan songs
For bamboo tongs.

Infamous Last Line: "You mean-I don't use
bulb position on my shutter for making flash
bulb shots?"

Scratch Preventative

Vigorous wiping
on wet emulsions
Can best be stopped
by self compulsions.

Upon Viewing some of those rapidly changing
home movies "Still pictures at 16 frames per
second!"

When Standing Close to the Enlarger

A shirt that is white
Reflects lots of light.

Those Sad Purps

Puppies bedecked
Are often abject.

Waist Level Finder: Young man's right arm
in the front seat.

Comment on a Model

Statuesque?
Don't ask!

Rumor Spiked

(Continued from page 27)

tography is an ordinance recently passed by our City Council governing transient photographers to the effect that they are now required to obtain a city license.

Trusting this information will be satisfactory, I remain,

J. T. SULLIVAN, Chief of Police.
Kenosha, Wis.

In reply to your letter of the 4th instant, please be advised that the City of New Orleans has adopted no ordinances prohibiting persons to snap pictures within the city limits. However, our local authorities are cooperating with the Federal Government to properly enforce official WPB rulings on prohibited areas.

ROBERT S. MAESTRI, Mayor.
New Orleans, La.

You are correct in your belief that this is only a "rumor". There are no city-imposed restrictions against picture-taking here, and certainly no one will be arrested for so doing

FRANK W. BRADY,
Secretary to the Mayor.
San Antonio, Tex.

Kindly be advised that no restrictions are in effect in this city other than those restrictions applied by the official War Production Board. To my knowledge, no one has been prevented taking any pictures of any kind, with a few possible exceptions of photographers attempting to take pictures on private property and in violation of Federal rules. No arrests have been made in this city for the taking of pictures, and evidently the person forwarding this information to your office is in error or has not conducted sufficient investigation to ascertain the true facts.

THOMAS H. JAYCOX, Chief of Police.
Wichita, Kans.

And so the wilt sets in, and the fantastic growth of the tale of banning all pictures is relegated to the limbo.

We would quote several hundred other letters if space permitted, but the simple question which the Office of Censorship tells you to ask yourself, if you are in doubt, still holds, "Does this picture give information I would like to have if I were the enemy?" **END**

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[92]

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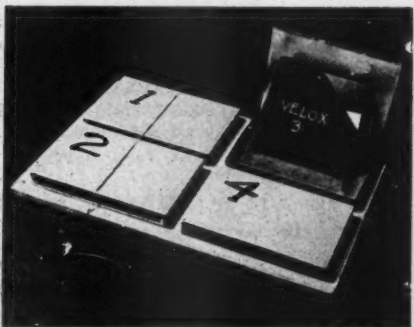
Here is a gadget to prevent dust and scratches on negatives, without buying a negative file. Keep negatives between the leaves of a soft covered book. The one shown in the illustration



tion is a Jumbo Scrap book from the dime store. The negatives will be secure if they are pushed tightly between the leaves into the binding. They will be kept free from dust, scratches, and curling.—J. J. Gerard.

Paper Case for Contact Printing

This handy case is made of four flat hinged, lidded boxes, such as cigarette "50's". Fasten the boxes onto a wooden board, using one box for each degree of paper contrast. Rubber bands around the board and boxes keep the lids down during storage. The paper is further pro-



ected by an inner paper container, made by cutting off a corner from the black 8 by 10 envelope that enlarging paper comes in. The envelope can be marked with the contrast number by means of an aluminum or silver pencil. Paint the tops of the boxes a light color so the numbers will show up.—Ernest R. Chapin.

(Page 95, please)

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SWAPS

WILL SWAP or sell cheap. A Graphomat multi-lens photo enlarger; enlarges, copies and reduces all negatives from 35mm to 4x5; includes two enlarging lenses of different focal lengths. Also a Phaestron precision range-finder. Will swap for a good metal tripod and head to hold a 5x7 camera. Ralph Coffman, Paulding, Ohio.

DEVELOPING—PRINTING

35MM. FANS—See our display advertisement on page 96. Minipix Laboratories.

MISCELLANEOUS

FLASH PICTURES are easy and sure with a Morgan Flashguide, only 25c postpaid. Morgan Camera Shop, 6262 Sunset, Hollywood, California.

SONGWRITERS: Write for free booklet. Profit Sharing Plan. Allied Music, Dept. 52, 204 East Fourth, Cincinnati, Ohio.

25 GENUINE INDIAN Arrowheads, \$1.00. Catalog. Geo. Holder, Glenwood, Ark.

BEAUTIFUL STONES, removed from rings, etc. 100 assorted, \$2.00. Lowe's, Box 311, St. Louis, Mo.

35 MM HIT OF 1942!

36 exp. rolls fine grain dev., vapor. & enl. to 3 1/4"x4 1/2" glossy (except Univex). Free mailers & samples. Rush films today (include postage with remittance) to

85¢

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18 exp. 55c
Box 677, Grand Central
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MINICAM'S COVER CONTEST



We Will Award in Defense Bonds:

- 1 — \$100.00 for the first prize cover
- 1 — \$75.00 for the second prize cover
- 1 — \$50.00 for the third prize cover

The contest closes September 10, and the first month that the cover can be used will be on the October issue. You will have to work like a professional for the timeliness angle of your shot. You may be shooting Christmas art in July or a football picture in July. Or perhaps you may have a suitable color photograph in your file.

HERE ARE THE RULES

1. Cover art may be any size Kodachrome or color print. If shooting Kodachrome, 5x7 is easier for our engraver to work from. Hand colored photographs are not eligible. Please enclose sufficient stamps and an addressed envelope for return of art if we find it unsuitable.
2. The cover contest is open to all readers of MINICAM. An official entry blank must accompany each entry. There is no limit to the number of entries that any one photographer may submit, but an entry blank must accompany each one.
3. The contest closes at midnight September 10.
4. The contest is not open to employees of the publishers of MINICAM or its associated publications.
5. Cover art must be original and have not been published before.
6. Prize winning prints become the sole property of MINICAM to be used first by us. We reserve the right to use the prize winners at any time, or not use them if we choose.
7. Releases **must** accompany all photographs in which there are models.
8. The prize winners will be announced in the October issue of MINICAM. Photographs which do not win prizes will be returned promptly.

★ COVER CONTEST ENTRY BLANK

**MUST ACCOMPANY
EACH ENTRY**

CONTEST CLOSES ON SEPTEMBER 10, 1942

**The Editors, Minicam Photography,
22 East 12 Street, Cincinnati, Ohio.**

SIRS: I am entering MINICAM PHOTOGRAPHY'S COVER CONTEST.

My Contest Entry is enclosed herewith ☐ I am sending it under separate cover ☐

NAME **ADDRESS**

CITY STATE

PHOTO TITLE..... WHEN TAKEN.....

WHERE **CAMERA**

FILM **PROCESS, if print**

SPEED **APERTURE**

MODEL(s)

MODEL RELEASE ATTACHED?.....REMARKS.....

☐ I AM A MINICAM SUBSCRIBER. ☐ I BUY MINICAM ON A NEWSSTAND.

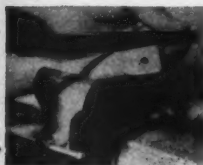
A Tripod For Rough Stuff

For filming at undesirable locations where a steady camera support is needed, this homemade, rough and ready tripod is ideal. Equipped with wooden legs, such a tripod can be built for less than a dollar, and can be set up in rivers or swamps where similar setups would prove harmful to the more costly metal tripods.



heads snapped off and sharpened.

A 3-inch circle of bakelite, $\frac{3}{4}$ inches in thickness, is next cut, and a hole is drilled in the exact center to take the tripod screw. Three other holes, equidistant apart, are drilled in the top to which each of the three tripod legs is bolted.



The round legs are 1 inch in diameter, and the length may vary from 3 to 5 feet, depending on the cameraman's height and his individual wishes. Nails are driven into the pointed ends of the legs and their

Each support consists of an inverted U of $\frac{3}{4}$ inch brass, 4 inches long, and $\frac{1}{2}$ inch thick. The bend is 1 inch wide, the two fingers extending down $1\frac{1}{2}$ inches to grasp each bevelled side of the leg. Thumb screws

are used for fastening the leg to the U-support. After proper height is obtained, the wing nuts can be tightened to prevent slip. The tripod can be used with still or movie, and a panoram-tilt head for cine work may be mounted on top of the head to give any desired shooting angle.

Blue-Black Tones

To make prints of a blue-black tone without preparing special developers, the following procedure is recommended. A few drops of 10% potassium sulfocyanate solution, added to any standard print developer, increases the crisp blueblack tones on most papers. This method works best with bromide and chloro-bromide papers. The sulfocyanate may also be added directly to the stock print developer, about 2 or 3 grams per quart of stock. The amount used may be altered to suit personal needs. However, developers treated with this chemical oxidize or turn brown sooner, and prints cannot be so easily forced during development.

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ROLLS

DEVELOPED FREE

Pay only for what you get. Maximum charge 36 Exp.—\$1.00 18 Exp.—60c Univex Rolls—\$1.50. Our rate is 4c per print. If less than 25 negatives are good we issue 4c credit per print. Enlarged to 3 1/4 x 4 1/4 with Photo-Electric Eye. Velox paper only. High class work guaranteed. D. K. 20. Fine Grain Developing. 24 Hour Service Guaranteed. SAVE MONEY. Send roll and \$1.00 today. (Or sent C. O. D. plus postage.)

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MORE FACT THAN FANCY

By Paul Hopkins

GENERAL Arthur Morin first succeeded in photographing sound as early as 1841 with a complicated arrangement of a mirror, oscillating diaphragm and camera. It was thought that this photographing of sound would make dictation by shorthand unnecessary.



A MINISTER, Rev. Hannibal Goodwin, was the discoverer of roll film. He made his flexible film by flowing a solution of nitro cellulose over glass. His patent, filed in 1887, contained over 3,500 words of actual detailed description of his process.

WHEN photography was first announced, many people were inclined to believe it was a fraud because only a short time before the New York Sun had carried a series of supposedly true articles on man-like bat creatures which were said to inhabit the moon. These articles, now known as "The Great Moon Hoax," appeared during the latter part of August, 1835, and were purported to be the reports of a famed astronomer, Sir John Herschel.



REPRESENTING untold quantities of photographs, about 10,000,000 ounces of silver are used annually in the United States alone.

AS MANY as twenty different gelatins are mixed together in the manufacture of a photographic emulsion to insure uniformity.



To show flying cadets how air flows across an airfoil, pictures are taken in wind tunnels of the flow of properly colored streams of smoke past airfoil sections or scale-model planes.

The size of the lens opening in early view cameras was not controlled by a diaphragm as today, but rather by a circular disk contained four holes of various size and which was rotated in front of the lens according to the intensity of the light.

The first suggestion that enlargements were possible was made by J. D. Draper in 1840, who proposed that small daguerreotypes be copied into larger daguerreotype plates.

At the University of Hong Kong, a Chinese scholar claims to have discovered traces of china plates made sensitive to light by a chemical process which is 2,000 years old. Therefore, the principles of photography may have been known more than a thousand years before the time of Genghis Khan!

A POEM from "Anthony's Photographic Bulletin" was as follows:

"She wears a most bewitching bang,
Gold curls made captive in a net.
Her dresses with precision hang
Her hat observes a stylish set.

She has a poodle for a pet
And drives a dashing drag and pony;
I know it though we've never met,
I've seen her picture by Sarony."

IT IS generally thought that if the mustard plant were excluded from the diet of cattle, the speed of films made from this gelatin would be greatly reduced. The mustard plant and others of a similar nature are supposed to contribute an important sensitivity to gelatin. This makes the gelatin obtained from other animal sources unsuited for photographic use since only cattle will eat this weed.



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Magic Eye Times
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Book Reviews

CINE-SPORTS LIBRARY. International Sports, Inc., all sports books are \$1.00 except for the book on golf which is \$2.00.

These books give photographic instructions on sports. The books deal with such sports as Broad Jumping, Pole Vaulting, Sprinting, Golf, and other field activities. The inner side of the pages is text, and the outer side is photographic. The books are put together in such a way, that when the pages are flipped, you can watch an expert run, jump, vault, swing a golf club, or put a shot. Thus, the viewer can stop action any time, to carefully study it.

FAIR IS OUR LAND. Edited by Samuel Chamberlain, with an introduction by Donald Moffat. Published by Hastings House, New York. \$5.00.

IF THERE ARE still some Americans who feel their homeland does not compare in scenic beauty with more distant spots this book should do the persuading otherwise.

There are almost 400 photographs and etchings of most of the pictorial spots in America, printed in a handsome gravure process. There are great sweeping landscapes like "Deadwood Drama-Mount Rainier" and there are the little seed-beds like "Mrs. Ellis' Store—Falmouth Virginia", from which have sprung the great strength of America.

This year seems an especially opportune time for the presentation of such a swing around the country, for there are precious few of us who can do it in actuality. "Fair Is Our Land" is a book to keep at hand and to pick up and spend a few minutes with when the spirit lays.—F. B. K.

PHOTOGRAPHIC EXHIBITIONS

NEW YORK CITY, N. Y. Closes Sept 31 at Museum of the City of New York, Fifth Ave. at 104th St. "Men Against Fire—From Leather Bucket to Stirrup Pump." Hours open: 10 to 5 weekdays; 1 to 5 Sundays; closed Mondays.

NEW YORK CITY, N. Y. At the Museum of Modern Art, 11 West 53rd Street. "Road to Victory!", a procession of photographs of the nation at war. Directed by Lieut. Commander Edward Steichen, U.S.N. with text by Carl Sandburg. Hours open: 10 to 6 P. M. daily; 1 to 6 P. M., Sundays; 10 to 10, Wednesdays. Admission 25c.

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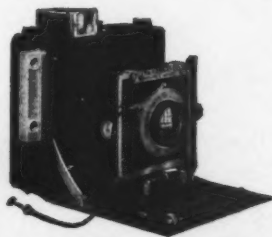


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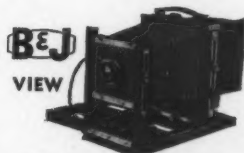


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